KERRANG!

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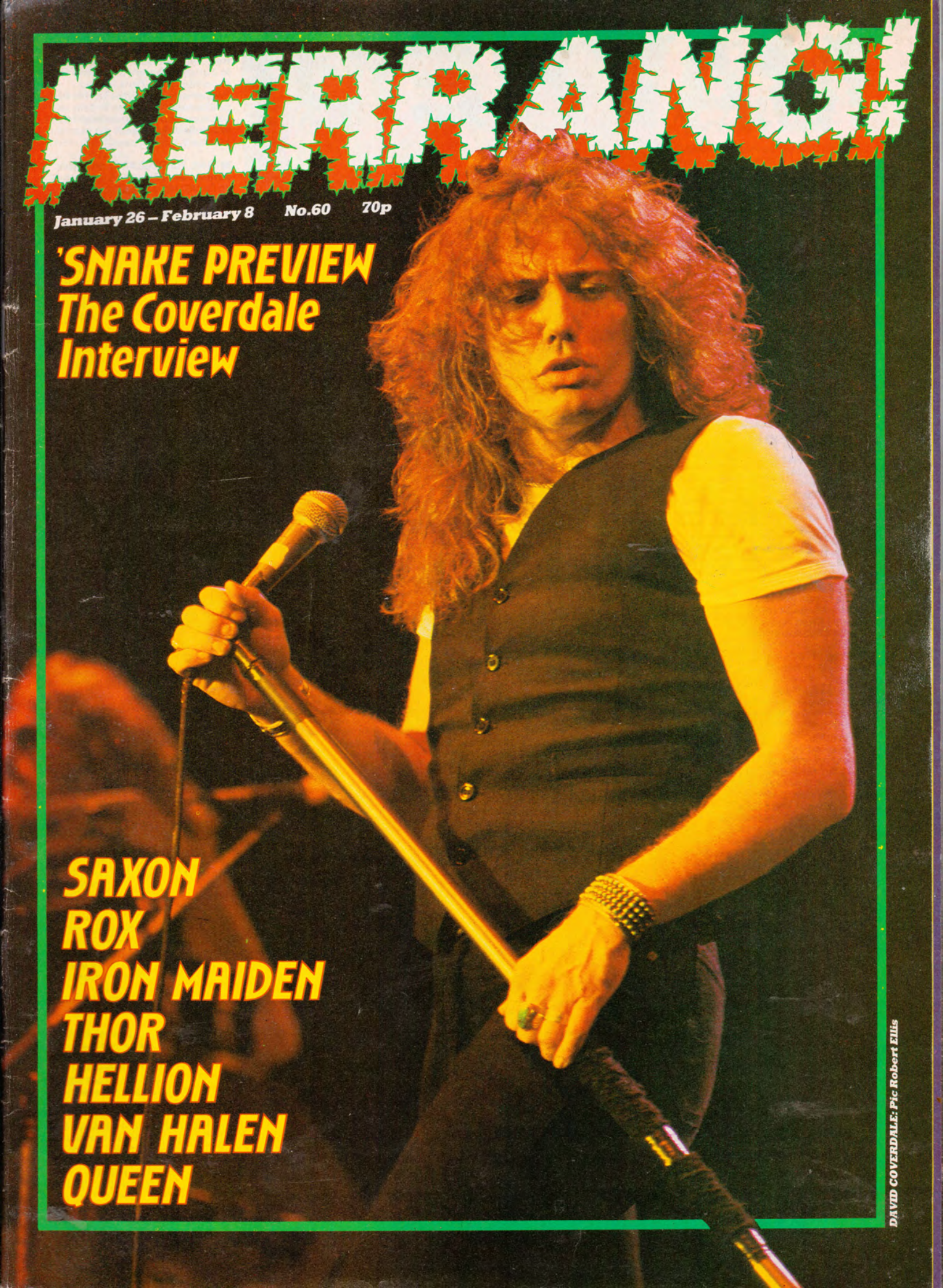
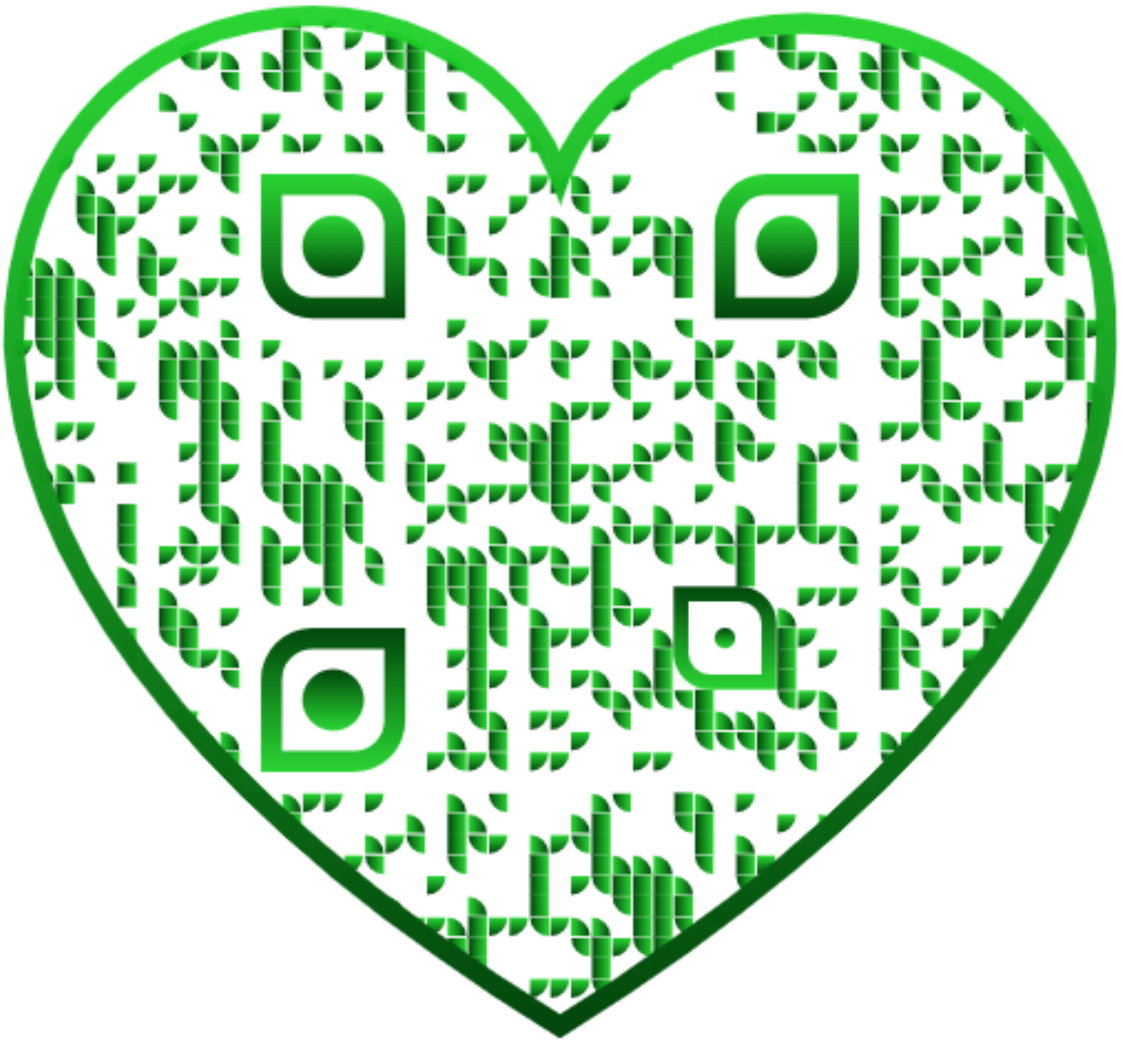
'SNAKE PREVIEW
The Coverdale Interview



SAXON
ROX
IRON MAIDEN
THOR
HELLION
VAN HALEN
QUEEN

DAVID COVERDALE: Pic Robert Ellis



MAYHEM

ON THE PROWL

■ **TED NUGENT** (above) comes to England to play a one-off show at London, *Hammersmith Odeon* on February 29, his first UK show for two and a half years. The man has slotted in this solo date as part of his extensive European tour campaign supporting **Judas Priest**.

Tickets are priced at £6/£5.50/£5 and Nugent will be playing some material from his latest album, **'Penetrator'**.

The famed guitarist's backing band features unknown British vocalist **Brian Howe**, drummer **Bobby Chouinard**, bassist **Doug Lubahn** and keyboards player **Alan St. Jon**; the latter trio are all members of **Billy Squier's** regular group.

'Penetrator' itself is released in early February on *Atlantic*. Produced by **Ashley Howe**, it has the following track listing:

Side one: **'Tied Up In Love'** (composed by Nugent/**Cate/ Magness**), **'(Where Do You) Draw The Line' (Bryan Adams/Jim Vallance), 'Knockin' At Your Door' (Andy Fraser), 'Don't You Want My Love'** (Nugent), **'Go Down Fighting' (Robin George**/Nugent).

Side two: **'Thunder Thighs'** (Nugent), **'No Man's Land'** (Nugent), **'Blame It On The Night' (Rick Blakemore/Denny La Rue), 'Lean Mean R&R Machine'** (Nugent), **'Take Me Home'** (Nugent).

■ THERE IS to be another **Aardschok Festival**, staged in North-east Holland on February 11. Promoted by **Mogo Concerts**, it's to be held at the **Ysselhal** in Zwolle.

The show runs from 14.00 hrs to 22.00 and the bill consists of (in expected running order) **Horizon** (a local Dutch band), **Savage, Tokyo Blade, Metallica** and **Venom**. There will be a series of top promotional videos shown between the live performances and five cameras are being set up to film the entire event for possible commercial release on video.

Tickets are now on sale priced at £5 and are available in the UK from **Shades, 13/14 St. Anne's Ct, London W1V 3AX**.

In the meantime, Savage have now secured a new publishing contract with **Bayswater Music** and are in the throes of negotiating a recording deal with *'a leading independent label'*.

As far as Venom are concerned, this show is part of their recently announced **'Seven Dates Of Hell'** trek. They will also be playing gigs in Zurich (February 3), Vienna (5), Nuremberg (7), Paris (9) and Popperinge, Belgium (12). No date has been confirmed in Britain as yet. However, we understand there will **definitely** be a UK gig in mid-February.

ALEXIS KORNER – AN APPRECIATION

■WHENEVER YOU scratch beneath the surface of events in rock music you discover key figures who have played a vital role, while maintaining a low profile. **Alexis Korner** (above) was one such man, and his death from lung cancer on January 1, at the age of 55, is a sad loss to the rock community.

He was instrumental in the formation of the **Rolling Stones**. Having met **Brian Jones** in Cheltenham, Korner invited the young guitarist to sit in with his band **Blues Incorporated** who at the time played regularly at London's *Marquee Club*. **Charlie Watts** played drums with that band and other guest artists on the night included **Keith Richards** and **Mick Jagger**. The rest of that story is probably the biggest single odyssey in the history of rock.

It was, furthermore, Korner who first encouraged **John Mayall** to move from Manchester to London, and he helped set up many of Mayall's early gigs. Mayall's various bands subsequently featured some of rock's greatest and most influential musicians.

Free were another group to benefit from Korner's advice and help. He thought up their name, organised many of their early gigs and helped to get them a recording contract with *Island Records*.

As a player himself, Korner was no slouch. Although his first love was the blues, which he sang in that distinctive gravelly voice accompanied by his rhythmic guitar playing, his most notable recording successes were with **CCS** (Collective Consciousness Society), who had hits with such songs as 'Tap Turns On The Water' and an instrumental version of **Zeppelin's** 'Whole Lotta Love', adopted for many years as the *Top Of The Pops* theme.

He enjoyed working as part of a duo, and one interesting collaboration was with former **Whitesnake** bassist **Colin Hodgkinson**.

His Sunday evening show on *Radio 1* was a sanctuary for lovers of ethnic blues-based music of all types, from **Sonny Terry** and **Brownie McGhee** to **ZZ Top**. The show was conducted as Korner conducted his life – with elegance, sincerity and an easy courtesy. His growling voice and gentle manner will be greatly missed.

DAVID SINCLAIR

IRON MAIDEN

■ CANADIAN BELLE **Lee Aaron** (above) has signed a deal with *Attic Records*. Her new album, **'Metal Queen'**, will be issued in Canada in early February and a British release is expected to follow shortly after.

Produced by **Paul Gross**, the LP was recorded at *Phase One Studios* in Toronto and has the following track listing:

Side one: **'Metal Queen', 'Lady Of The Darkest Night', 'Head Above Water', 'Got To Be The One', 'Shake It Up'.**

Side two: **'Deceiver', 'Steal Away Your Love', 'Hold Out', 'Breakdown', 'Rockin' Till The End Of Time'.**

All tracks were co-written by Lee Aaron with either **John Albani** (formerly with **Wrabit**) or **George Bernhardt** and, with the exception of 'Got To Be The One', 'Steal Away Your Love' and 'Breakdown', these songs were previewed as part of Ms Aaron's set at last year's Reading Festival.

Lee is likely to tour Britain during the Spring with a band comprising Albani and Bernhardt (guitars), **Jack Meli** (bass), and **Frank Russell** (drums).

■ **'HAIL TO ENGLAND'**, the latest album from **Manowar**, is released on February 5 by *Music For Nations*. Produced by **Jack Richardson** at *Phase One Studios* in Toronto, the full track listing is:

Side one: **'Blood Of My Enemies', 'Each Dawn I Die', 'Kill With Power', 'Hail To England'.**

Side two: **'Army Of The Immortals', 'Black Arrows'** (bass solo), **'Bridge Of Death'.**

The band have re-arranged their forthcoming UK tour as follows: St. Albans, City Hall March 3, Bournemouth, Winter Gardens 4, Bristol, Colston Hall 5, Birmingham, Odeon 6, Edinburgh, Playhouse 8, Newcastle, City Hall 9, Manchester, Apollo 10, London, Hammersmith Odeon 12, Middlesborough, Town Hall 13, Nottingham, Rock City 14.

■ **HANOI ROCKS'** recent three-night stint at London's *Marquee Club* was captured for posterity by a film crew from Japan. The results will be screened in the near future on Japanese TV – the programme will feature both live footage plus interview snippets. As yet no firm plans have been laid to show it in the UK, although it is hoped this will prove possible at some point in 1984. The soundtrack to the show is to be released both in Japan and Scandinavia.

■ **MSG** ARE to issue a single live album in the UK within the next few months. Recorded at the recent *Hammersmith Odeon* shows, it will contain only material from 'Assault Attack' and 'Built To Destroy' and will be made available at a budget price. A double live edition recorded at the same gigs will be released in the USA.

■ **CHINATOWN** HAVE now officially split up. Apparently, the band's projected deal with *EMI* fell through, at which point the lads decided to go their separate ways. Drummer **Steve Hopgood** is now working with **Persian Risk**, however none of the other members have announced any definite plans for the future.

■ **'THE RODS LIVE'** (a self-explanatory title) is released by *Music For Nations* on January 27. An album produced by **Carl Canedy** and **David 'Rock' Feinstein**, it has the following track listing:

Side one: **'I Live For Rock 'N' Roll', 'Hell Bound', 'Born To Rock', 'The Viper', 'Speed Demon'.**

Side two: **'Hurricane', 'Devil's Child', 'Rabid Thunder', 'Cold Sweat & Blood'.**

All the tracks, with the exception of 'Hurricane', are previously unreleased.

The band plan to go back into the studio in the near future to record a new album. Tentatively titled **'Let Them Eat Metal'**, it's likely to feature such tracks as **'Bad Blood', 'Black Warriors'** and **'Nuclear Skies'.**

■ **ANTHRAX** HAVE just issued their debut album on *Music For Nations*. Titled **'Fistful Of Metal'**, it was produced by **Carl Canedy** and has the following track listing:

Side one: **'Death Rider', 'Metal Thrashing Mad', 'I'm 18'** (a cover of the **Alice Cooper** classic), **'Panic', 'Subjugator'.**

Side two: **'Soldiers Of Metal',**

'Death From Above', 'Anthrax', 'Across The River', 'Howling Furies'.

■ CANADIAN TRIO **Exciter** release their second album, **'Violence & Force'**, on *Music For Nations* on February 10. Produced by (guess who?) **Carl Canedy**, it has the following listing:
Side 'Heavy': **'Oblivion', 'Violence & Force', 'Scream In The Night', 'Pounding Metal', 'Evil Sinner'.**
Side 'Metal': **'Destructor', 'Swords Of Darkness', 'Delivering To The Master', 'Saxons Of The Fire', 'War Is Hell'.**

■ **RIOT**, WHOSE recent album 'Born In America' has just entered the *Billboard* Top 200 charts in the US, have parted company with guitarist **Rick Ventura**. Apparently, according to an official spokesman: *'it was a case of a difference of opinion over direction'.* His replacement is 19-year-old Texan **GT Trevino**, an old acquaintance of the band's other guitarist **Mark Reale**.
The band are presently in the midst of a two-month support stint in the States with **Kiss** and have also completed a video for the title track of the aforementioned LP. As far as European plans are concerned, the quintet are negotiating at the moment with a major English label and hope to have a deal finalised in the near future.

■ **BLACK OAK ARKANSAS**, one of America's most celebrated early Seventies heavy rock acts, have reformed. The new band, which features only two of the original members (vocalist **Jim Dandy** and guitarist **Ricky 'Ricochet' Reynolds**), have just finished recording an album titled **'Ready As Hell'**, said to possess a sound that's a hybrid of **ZZ Top/Van Halen/AC/DC**. It's released at the end of January on the *Hacienda* label.
The boys are presently planning to undertake a US tour, after which they intend to play some dates in Britain.

■ THE NEXT **Anvil** album, likely to come out late summer, is to be titled **'Test Of Time'**. The band are presently working on material for this opus and will then start looking for a suitable producer. According to an official spokesman for the quartet's Canadian record label *Attic*, this LP will be in the 'Forged In Fire' vein, featuring **Manowar**-style warrior rock.

■ **RUSH** ARE presently putting the finishing touches to their latest album. The trio are working with former **Supertramp** producer **Pete Henderson** at *Le Studio* in Montreal and hope to have the LP (tentatively titled **'Grace Under Pressure'**) out by the end of March.

■ **NIGHTWING** ARE presently working on their fourth album at *Strawberry Studios* in Stockport. Titled **'Night Of Mystery'**, all recording has now been completed and bassist/producer **Gordon Rowley** is putting the final touches to the mixes with the aid of **Steve Hackett**. Apparently, Hackett was so impressed with the rough mixes of **'Cell 151'**, which has been covered by Nightwing, that he agreed to come in and help out on the tapes and contribute guitar parts to one, as yet unnamed, track.
The album is expected to be released in February on the *Gull* label.

KISS: "JUST THE BEGINNING . . ."

■ **KISS**, *KERRANG!* readers' top band of '83, recently interrupted their US tour with support act **Vandenberg** to return to New York and shoot a video for their new (American) single, **'All Hell's Breakin' Loose'** – there are no plans to put out this track in the UK at present.
As well as featuring arm-wrestling, fist-fighting and all manner of manly antics, said video once again sees the band surrounded by a healthy smattering of women – something that should make them feel right at home as, since emerging from the cosmetic closet, the gals at their shows have been seized by a let-it-all-hang-out 'pawty' spirit, wishing the band all the, er, *breast* in no uncertain terms.
"Brassieres have been thrown onstage and women have been taking their tops off," explained **Paul Stanley** (above, far right) phoning from Kiss' Manhattan HQ, going on to reveal that the band were currently considering return trips to Australia, Japan *and* the UK where, as the *Kerrang!* poll amply demonstrates, the four have at last shrugged off their cult status.
"Hey, we always knew the English fans had good taste," quipped Paul. *"But seriously, our message to the readers of* Kerrang! *is, thanks so much for your support, we'll never let you down . . . and remember, this is only the beginning!"*

W.O.W NOW

■ **WENDY O. WILLIAMS** (pictured above) has recently finished work on her debut solo album. As yet the LP has no title and much of the information on both the track listing and the musicians who play on the sessions is being kept a closely guarded secret.
However, we can exclusively reveal that two of the numbers are called **'I Love Sex And Rock 'N' Roll'** (a strong contender for the album's title) and **'Bump & Grind'**. Moreover, **Gene Simmons** has not only produced this exceptionally heavy opus, but also plays on several of the tracks *and* collaborated in the writing of half the material. **Ace Frehley** (who is currently recording his own solo album) also appears on at least one cut.
To date, Ms Williams has no new record deal. However, it seems one will be signed within the next couple of months, at which time she'll set out to play major tours in both Europe and America with a fresh backing band. Watch out for a world exclusive interview with Wendy coming soon in these pages.

BABY TALK

■ THE **THOMAS DOLBY** clone staring at himself in the rather dusty mirror (above) is none other than **Nazareth** guitarist **Billy Rankin**.
So, is this an indication that the Scottish hard rocker is about to forsake a clean-cut image for the seedy plains of synth-dom? Fortunately, this isn't the case. Rather it's a scene from the man's latest video, shot to accompany his debut solo single on A&M, **'Baby Come Back'**.
The video is set in what can best be described as a gothic style bed-sit and features a rather tamely dressed Rankin as the victim in a nightmarish 'Videodrome'-influenced plot, with a TV screen as the central element. Sounds like fun, huh?

TOUR DATES

SAXON have re-scheduled part of their upcoming UK tour. They now play Hanley, Victoria Halls on February 15, Liverpool, Royal Court Theatre 17 and Leicester, De Montfort Hall 26.

DIAMOND HEAD (whose new bassist is **David Williamson**) play Bangor, University on January 27.

MERCYFUL FATE appear at Walthamstow, Royal Standard on February 24.

TINA TURNER returns to Britain following her recent successes at the Venue to play a full tour: St. Austell, Coliseum January 27, Windsor, Blazers 28, Portsmouth, Guildhall February 1, Bournemouth, Pavilion Theatre 2, Ipswich, Gaumont (two shows) 3, Oxford, Apollo (two shows) 4, Croydon, Fairfield Halls (two shows) 5, Wolverhampton, Civic Hall 6, Gloucester, Leisure Centre 7, Leicester, De Montfort Hall 8, Bristol, Colston Hall 10, Birmingham, Odeon 11, Cardiff, St Davids Hall 12, Nottingham, Royal Centre 14, Northampton, Derngate Centre 15, Glasgow, Barrowland 18, Aberdeen, Capitol 19, Edinburgh, Playhouse 20, Newcastle, City Hall 21, Sheffield, City Hall 22, Stockport, Davenport Theatre 23, Southport, Theatre 24, Lancaster, University 25, Tyne & Wear, Boston Haven Theatre 26, Harrogate, Conference Centre 27.

BARCLAY JAMES HARVEST will be playing six dates in the UK during April, their first tour here since May 1981: Manchester, Apollo 15, Edinburgh, Playhouse 16, Nottingham, Royal Centre 18, Birmingham, Odeon 19, Southampton, Gaumont 20, London, Hammersmith Odeon 21. Tickets are priced at £6/£5/£4.

MAN set out on their first full UK tour since reforming: Newcastle, Bear Pit January 24, Blackburn, DJ's 26, Leeds, Fforde Green Hotel 27, Dudley, JB's 28, Sheffield, Leadmill 29, Bristol, Granary February 2, Dublin, McGonagles 3, Retford, Porterhouse 4, London, Marquee Club 5, Thatcham, Silks 6, Putney, Half Moon 8, London, Mean Fiddler 9, Hull, Spring Street Theatre 12.

THE LLOYD-LANGTON GROUP, featuring **Hawkwind** guitarist **Huw Lloyd-Langton**, play Brentford, Red Lion January 24, Preston, Clouds 26, Sunderland, Mayfair 27, Leeds, Cosmo Club 28, Sheffield, Leadmill 29, Dunstable, Queens Hall February 1.

DUMPY'S RUSTY NUTS play Tunbridge Wells, Assembly Hall January 27, Plymouth, Fiesta 29 (postponed from 15), London, Marquee Club February 4, Coventry, General Wolfe 10.

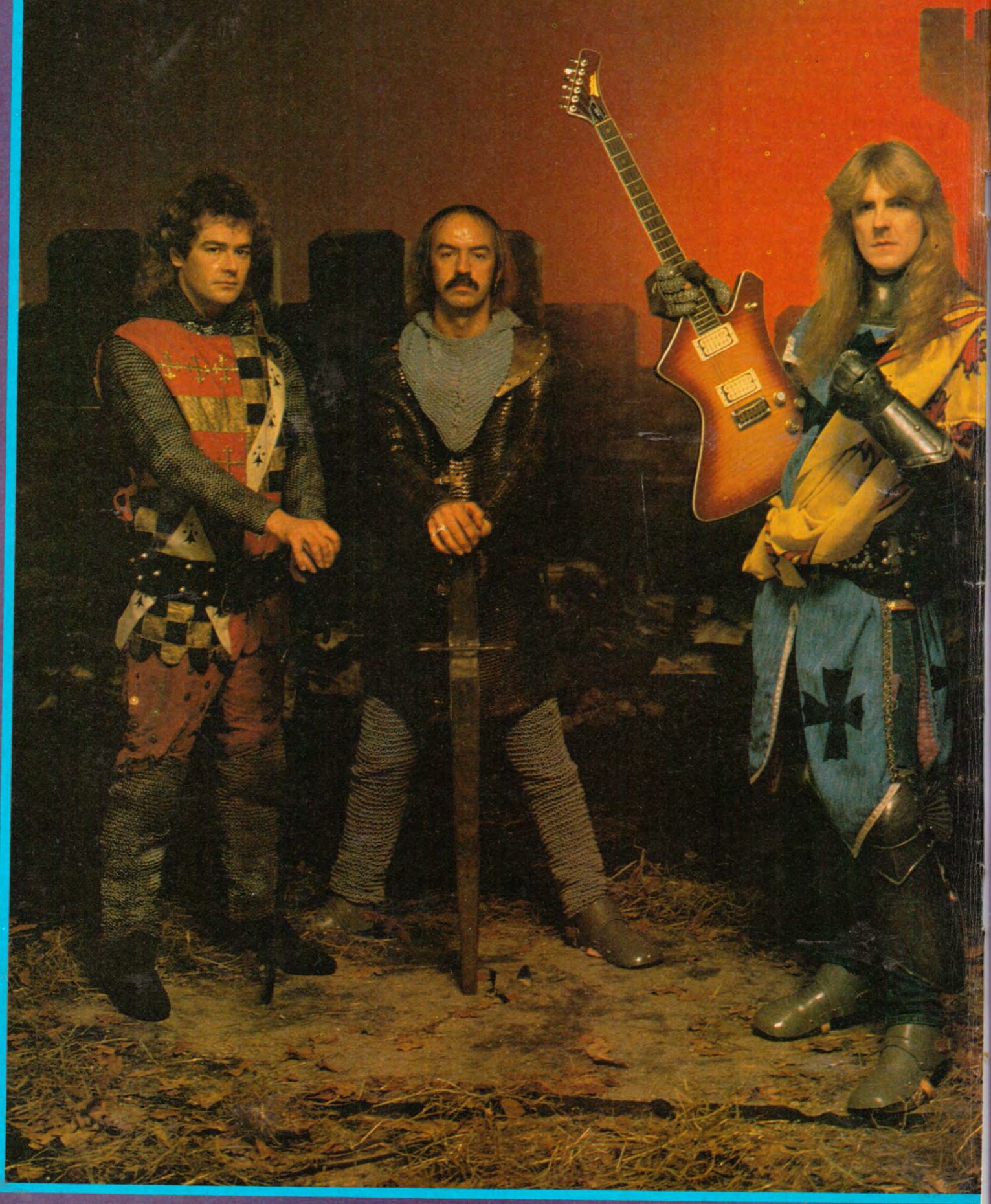
THE ALARM play Sheffield, Limit Club on February 5.

BRIAR, from Birmingham, play West Bromwich, Coach & Horses on March 2.

MAMA'S BOYS are to support the **Scorpions** on their UK tour, whilst **SERGEANT** (featuring **Brian Dick** and **Rob Weir**, both formerly with the **Tygers Of Pan Tang**) open for **Accept**.

Saxon: The 1984 Crusade

PAUL ROLAND takes up the gauntlet.



THE CLASH of broadswords and the clank of armour echoed around the warehouse studio as Saxon prepared for their six-hour photo session.

"Get that armour off, you're just a serf!" frontman Biff Byford teased ex-Toyah drummer Nigel Glockler who seemed to be weighing up a nasty looking mace and chain. I stepped back into darkness, out of the way . . .

The Barnsley quintet are going to considerable lengths to establish a new image, one which they hope will finally rid them of the NWOBHM tag, and the first round in this campaign will be fired early in February when the band release their seventh album, 'Crusader'.

"The new LP is amazing," declared Biff. "This time we just went for it. It's our seventh album so it had to be good."

He broke off for a moment to wrestle with what appeared to be a pair of medieval coms, and bass player Steve Dawson chipped in.

"We wanted to take our last album, 'The Power And The Glory', a bit further, but kept it pretty basic. We could have opened up a lot of things but didn't. This time we put everything into it. The vocals are stronger – the whole band sings on the choruses – and the overall sound is bigger."

Biff, having abandoned the chainmail garment in favour of something less amusing, returned to his seat to explain the reason behind the new image.

"We just like the concept of the crusaders – everything the word conjures up. It's a very strong image and one that transfers easily into rock. It's a great title for an album, isn't it? I think everybody likes the idea of knights and combat. I've always been interested in that period myself, and read every book I could find on the subject.

"It's an extension of our name too. If someone says they're going to see a band called Saxon who've released an album called 'Crusader' you know straight away they're going to be heavy."

While the other three members of the band chose their costumes for the session, Biff played me the first two cuts from the album on a small, portable cassette player, and if that little sample is anything to go by, Saxon have produced their best album yet. (*See full review, page 10*)

"Everybody connected with the band – managers, record company people, family and friends – reckon it's the greatest album we've done so far," boasted Biff. "It differs in a lot of ways from our previous LPs, but it's still mainstream Heavy Metal music."

Some of the credit for the album, though, must be given to ace producer Kevin Beamish, whose main claim to fame is working with Reo Speedwagon.

"It's really the first time we've had pre-production. Kevin flew over from the States to sit in on rehearsals and helped arrange some of the songs. He steered us in the right direction."

Both Beamish and Jeff Glixman, the band's previous producer, are, of course, Americans. Guitarist Graham Oliver, who speaks in an even broader northern accent than the rest of the group (!), explained.

"We had a lot of English producers offering to do the album, but Kevin was the one who was prepared to work with us on the songs before going into the studio. On reflection, it probably only amounted to changing a double chorus to a single or

CONTINUES OVER

FROM PREVIOUS PAGE

changing a guitar intro to a drum intro, but it helped a lot."

Biff agreed: "The songs are a lot better for it and the sound of the band is so much better too. He got the best out of each individual member. It was hard work but we enjoyed it."

At this point, Nigel, Steve and guitarist Paul Quinn, tired of dressing up, came over to see what was going on. It seemed as good a time as any to ask them for a track-by-track rundown of the new LP.

Biff: " **'Crusader Prelude'** is a short 'battle scene' that we put together from various soundtrack albums. It's only about a minute long and near the end I'm in the 'battle' shouting orders. That leads into the title track, **'Crusader'**, which is an epic song. It has a lot of surprises in it – things that have never been done before."

The sleeve and much of the publicity will centre on this aspect of the album, but Biff was quick to point out that it isn't a concept LP as the rest of the tracks are as varied as usual. **'Bad Boys', 'A Little Bit Of What You Fancy'** and **'Rock City'** are, he assured: "Straightforward, outrageous, ram-it-down-your-throat Saxon songs".

And, he added: "Anybody else would have named the LP after their most commercial track, but not us. Until last week it could have been called 'Just Let Me Rock' or 'Bad Boys', but there was so much we could do with the Crusader theme."

Already the merchandising people are working overtime and the stage designers are building a foldaway castle for the tour.

As we talked, the photographer was adding more earth and dead leaves to the studio set piece and there was even talk of bringing in a horse for Biff to mount! Although the vocalist has long harboured an interest in the days of yore it seems the rest of the band are recent converts. Steve blames(!) it all on an overdose of 'Excalibur' – the sword and sorcery movie that was played to death on their tour bus last year.

We returned to the album. **'Just Let Me Rock'** sounds like another Saxon anthem . . . "Yes, definitely," confirmed Biff. "It's another one of those mid-tempo rock songs that we're famous for. It's our cry to be left alone to get on with making music and not be tied down with the hassles of business. The management crisis influenced that – it brought us down to earth."

Biff was reticent when I broached the subject of the management break-up, but Graham was glad of the opportunity to clear up any misunderstandings that may still persist.

"The management team had a personal rift and split up. Dave Poxon, who handled the tour arrangements, went off to get involved with Manowar and Ron Blechner, who up until then had only dealt with the financial side of the business, couldn't handle the day-to-day problems of the tour. We were in America at the time with Iron Maiden and there were a lot of cock-ups that we had to take the brunt of. So we had no option but to leave him and find someone else. Now we're with Nigel Thomas and everything is fine."

The track that closes side one, **'Set Me Free'**, is something of a surprise, being an old Sweet number! Biff again:

"It was on the 'Sweet Fanny Adams' album. We hadn't heard it in years, until Nigel dug it out of his record collection a few months back. Even though we had nine songs already recorded, we messed about with it and did it. It sounded so good we decided to use it in place of one of our own songs."

'Sailing To America' is another 'period piece' which came out of Graham's sympathy for the Pilgrim Fathers. While the make-up girl got to work on Biff, Graham told me about the terrible conditions those people endured to get to America.

Saxon are keen to shake off their 'Denim and Leather' image, and swopping their motorbikes for stallions is just the first step.

'Do It All For You' is, according to Biff: "A great ballad. We wanted to prove that we were capable of writing such a song."

But fear not, **'Rock City'** and **'Run For Your Lives'** represent a return to more familiar fare. Steve's dissatisfaction with Britain's rock stations prompted the former . . .

"There is nothing except the '*Friday Rock Show*'," he complained. "'Rock City' is about someone trying to find a decent rock station on the dial. It was meant to sound really raucous, like a load of hooligans, and I'm pleased that that's the way it's turned out."

'Run For Your Lives' closes the album in fine style. Steve:

"That was sparked off by an Italian football chant that they sing at gigs over there. The last time we were in Genoa the kids set fire to the hall and the army were called in. It ended in a riot – our driver and one of our roadies were arrested and beaten up. A pretty frightening experience."

Saxon once bemoaned the fact that none of their albums had done them justice. Did they feel 'Crusader' comes closest to capturing their live quality?

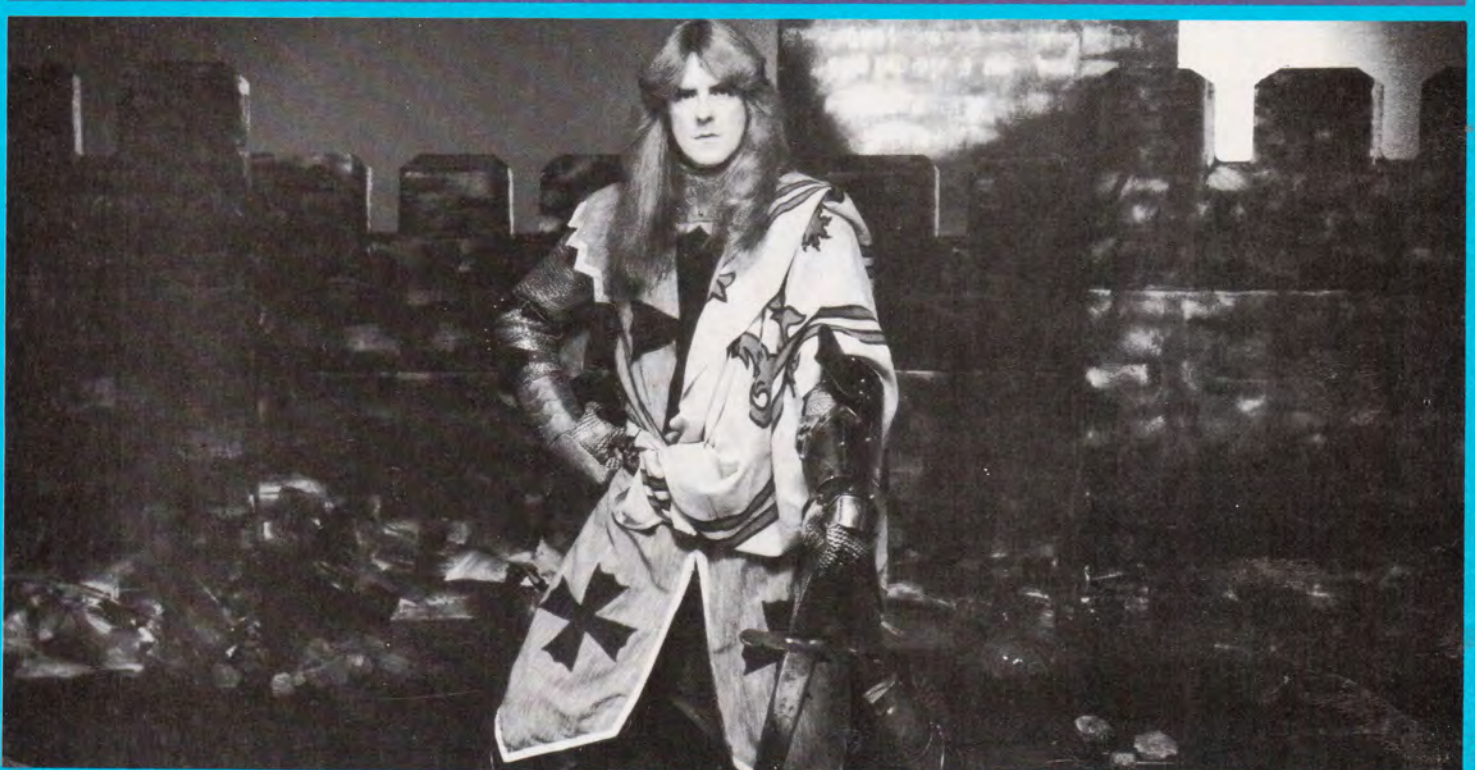
Steve: "Yes, I think it does. We have matured technically. It's more showy and I think it's going to surprise a lot of people."

Biff cited the guitar solos on the LP as particularly worthy of note, and concluded: "This album is the best we've ever made. It's really powerful with a big, 'live' sound. It's amazing!"

Since recording 'Crusader', Saxon have been actively involved in preparations for their seven month World Tour – '*The 1984 Crusade*'. Starting in Leeds on February 4, the band play 18 dates in Britain culminating in a night at Leicester, De Montfort Hall on February 26. They will then tour Europe for three weeks before flying to America for a four month tour with Judas Priest. After that, it's off to Italy and Spain to play the largest stadiums the promoters can find.

As I packed up and prepared to leave, Biff caught my arm. "Tell them we're back with a vengeance," he said earnestly.

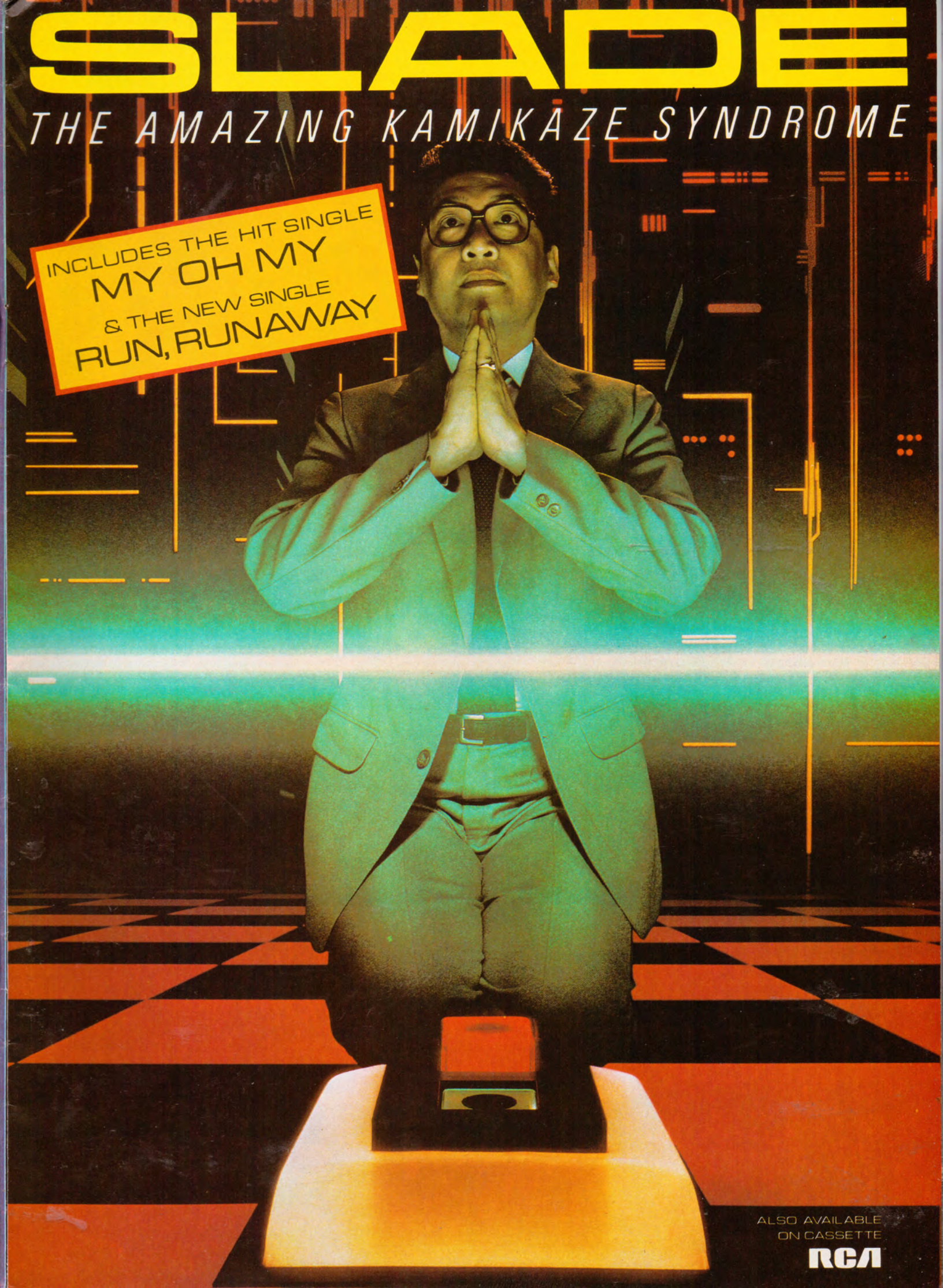
Biff, I won't have to; by now everyone will know!



BIFF: "We just like the concept of the crusaders – everything the word conjures up. It's a very strong image . . ."

SLADE

THE AMAZING KAMIKAZE SYNDROME



ALSO AVAILABLE
ON CASSETTE

RCA

Pic Fin Costello

YOUNG WARRIORS

"We want to be seen as more Heavy Metal," ROX tell HOWARD JOHNSON.

KEVIN, KEVIN, where art thou Kevin? Many thought it impossible, many rubbed glazed eyeballs in confused astonishment when the news was broken; others with a passion for the hyped-up hot-shot world of glam Metal are still more than a little comatose, and all because the Mancunian maestro of self-publicity, the bard with the biro and lip-gloss in his satin jacket pocket, the notorious 'Kick Ass' Kevin Kozak is no longer free to pout his luscious little lips beneath that distinctive Rox logo! It wasn't so much that Kev's lunatic antics were too much for the Rox rockers, but rather that a change was utterly necessary and inevitable.

Y'see, while we would all scan the music paper gossip columns for a smidgeon of wisdom from Kev's lips, ready to laugh our socks off at his brash and blatant OTT sloganeering, it was still not easy to ignore one crucial factor – namely, that Kev couldn't quite kick *enough* ass in the vocal department. While the band was coming up with some of the most energetic commercial rock music that this country has produced in a long while – and making a damn fine job of it – Kev was struggling out front, playing the rock star with an almighty amount of heart (not to mention 'mouth'), but sounding like a demented hyena! We all loved his antics, but the truth of the matter was that he was holding back a very promising act to a large degree. Indeed, it came as something of a surprise to me that *Music For Nations* picked the band up before the situation had been rectified, though it was apparent that things would soon have to change – not least to the band themselves, as lead guitarist Red explains:

"All we can say is that we got away with our 'Krazy Kuts' EP – just! It was a ridiculous situation because Kev couldn't lay down a vocal for a song straight off. He had to do it line by line, which is no way to work! Can you imagine it? We'd still be doing the album now!"

Guitarist Paul Diamond nods in disappointed agreement. . .

"Kev actually came in to start work on the album but couldn't get anything together for the first three days, so we took a week's break and I went over to his place every day to help him get things together – to get the songs in tune! We went back in again and it was. . . well. . . *horrible!*"

As accurate a description as any. Kev really left Rox with no choice but to perform the evil deed!

"We were all there when we told him," says Red, before bassist Billy Beaman looks up from his beer to contradict in a broad Mancunian brogue. . .

"Nah, yer wrong. I was at 'ome watchin' 'The Love Boat'," a claim which causes hysterics throughout the Rox ranks.

Yeah, you'd be right to assume that Rox display a charming naivety along with a pure enjoyment of what they're doing, something that perfectly complements their bouncy and infectious interpretation of rock'n'roll. An interview with the band is a laugh a minute (just like Saga!) and a few days in the studio is apparently even more fun! Billy:

"It was paradise! We got through 178 bottles of *Stella Artois* in two days which is great for me 'cos I'm only in it for the free beer anyway. We had a great time laying down vocals one night when we were pissed. We were right into it, telling Mark (Savage – the new vocalist and singer in an earlier incarnation of Rox, Venom, who were one of the worst bands I've ever witnessed, so bad they were almost funny!) that everything was spot on, but when we came in the next day it sounded awful, total s**t!"

Don't be drawn into believing that Rox's 'Violent Breed' album is nothing but a joke, however, cos it contains some top hard rock moments. Sure, it has its faults, but it's a damn sight more mature than most debut albums, features some truly outstanding moments and grows on you with every assault on yer 'shells'! If you can't get turned on by the sheer rock class of 'Hot On Your Trax' or 'Say Goodbye To Love' then you really ain't happenin'!

There's room for improvement, though – too often the songs only reveal sporadic flashes of brilliance. Listen to the last few bars of 'Jailbait' and you'll see exactly what I'm getting at (Red's quick to defend matters: "If you didn't have the boring bit the ending wouldn't seem so great!"). And my biggest bone of contention lies in the actual *sounds* on the disc. Now I know you meat-heads out there are gonna break my neck for this, but Rox seem too entrenched in HM territory on 'Violent Breed'; really their melodic charm demands a lighter touch. It's a bone of contention. . .

"Y'see, a lot of people have got the wrong idea about us," says Red. "They think we're a glam band, but we want to be seen as more Heavy Metal. Our live set has always been HM but we recorded a poppier single cos there were no HM labels worth talking about at the time and we wanted a deal badly. Kev was more into the glam side of things, but when he left we all had one aim – it's more of a band now."

Which doesn't necessarily mean that Rox are totally happy with their album. Paul:

"We're happy with the product in view of the time we had in the studio (10 days), but we think we can achieve a better balance of the heavy and the poppy. Look at Def Leppard and Heavy Pettin, they've got both but they've also had the money and the studio time. There are loads of guitar fills that Red and I would have put in if time had allowed and the vocals were laid down in just three days. If we'd had more time it could have been a stunning album – and we've written a whole bunch of better songs since we recorded it. We've got two numbers called 'Violent Breed' and 'Young Warriors' that are just brilliant!"

I believe him too, but what the band desperately need is a tour. People simply haven't had the chance to *see* Rox perform, an event which I'm assured is something to behold.

"Yeah, we're still sat on our backsides doing very little. *Music For Nations* have promised to get something together but it's still all pie in the sky right now. We really need more push then we're getting."

It's not that Rox fear anyone, as drummer Bernie Emerald explains:

"We could get a good reaction playing with anyone. We'd love to have got the Manowar UK tour because we're Metal enough – we wouldn't be in *Kerrang!* if we weren't. But, then again, maybe you have to be crap like Venom (the Newcastle trio) to do well, so we've got no chance."

"Unless we bring back Kev!" quips Red.

Which leaves Rox in the position where they're still holding down day jobs in Manchester, just waiting for the chance to pack their bags and hit the road.

"At least my gaffer's great when I need time off," says Billy. "If it's anything to do with the band I have no problem cos he tells me about the times when he did his Tom Jones impersonations in the local pub! He says: 'You go and make something of it lad, cos I was never given the chance'."

Bernie is equally keen to get away from day jobs:

"I'm a window cleaner," he announces, "so I can take time off when I want, but if you *Kerrang!* readers buy our album I won't have to do that any more!"

And, with a wry smile on his lips, he adds: "Mind you, I'd probably make more on the windows, me!"

ALBUMS

Pic Pete Cronin/Redfern

JUDAS PRIEST's Downing and Tipton: 'crunching rifferama'.

JUDAS PRIEST
'Defenders Of The Faith'
(CBS 25713)

A SORRY state of affairs for one who purports to be an 'eadbanging *aficianado* of all things 'eavy (it has to be good too, mind), but verily a meagre month ago it was my shameful duty to have to admit to never having witnessed Rob and the boys in the flesh (perish the thought!)

Priest being the one act from the old guard to have survived intact, riffs still slashing rather than sanitising, songs still stunning rather than sickening, I soon atoned for the error of my ways by taking a look at the JPs three times in as many weeks. Believe me, I've never laughed at (or loved) a pure Heavy Metal spectacle quite as much. Heavy duty hilarities abounded and they spill over onto their latest album in force.

Y'see, along with the Priest Metal fury there lies a touch of tongue-in-cheek cynicism regarding the overall crassness of their game, something that takes the pathetic edge off the trip. At least let's hope that's the case, cos if these ageing cronies can ponce about in more leather than the Village People, let their singer grunt and grind out lines like *'gut-wrenching frenzy that deranges every joint'* and take it remotely seriously, then the sanitorium awaits with bated breath!

Attitudes analysed, I'll come out fighting and say that, as far as musical performances go, this is an unstoppable album; Priest's finest hour (or 40 minutes – what the hell) and a Heavy Metal album to make most troupes down tools in exasperation. If you can't beat 'em. . .

In case you haven't got the message yet, titles such as 'Jawbreaker', 'Some Heads Are Gonna Roll' and 'Eat Me Alive' are enough to set the tone. And while every tune on 'Defenders' is worthy of a bonce bash, there are four numbers that are excellent almost beyond description.

The album kicks off with the single, 'Freewheel Burning', a 90 mph gallop around every HM *cliché* ever written and thoroughly brilliant. Catch Halford's 19 lines per second delivery and laugh for days! Then get trapped by 'Love Bites', a spacious yet hard-hitting description of the perennial 'night prowler' complete with tolling bells and enough sensibility to score handy US airplay, and be pounded by 'Heavy Duty' wherein some crunching Tipton/Downing rifferama serves to amplify the threatening title.

Finally, you'll be astounded by 'Rock Hard, Ride Free', truly awesome body-building bludgeon – Charles Atlas at last comes to vinyl! Now we know what King Kong was hollering when he did the chest-beating bit on top of the Empire State Building!

Yeah, America really has started to listen to the decibel drivings of the Priest and 'DOTF' easily succeeds in keeping the band's UK audience on the boil. It's a winner all round! HOWARD JOHNSON

SAXON
'Crusader'
(Carrere CAL 200)

'WE'VE BEEN a long time coming, but we're here at last' declare Saxon on this, their seventh album.

How right they are. 'Crusader' is their most consistently commercial LP to date, It crackles with energy, delivering a gauntlet-clad bunch of fives to all who said that the lads from Barnsley were finished.

Enlisting Reo Speedwagon producer, Kevin Beamish, has proved a wise move, as he's given them a clean American sound while still capturing their essentially English approach. 'Crusader' is dominated by a big, 'live' drum sound, gutsy but not grating guitar, tight, punchy bass lines and full throttle vocals.

The clash of broadswords and the thunder of horses' hooves lead into the epic title track. The band admit that 'Crusader' isn't the most immediate number on the LP – in my opinion, it's the weakest song in the set! – but its strong, fanciful imagery made it an obvious opening choice.

'Sailing To America' continues the historic theme, dealing with The Pilgrim Fathers' voyage in the 'Mayflower'. It's an odd juxtaposition – HM and pioneering Pilgrims, and I'm not sure that it works. What's worse it's been chosen as the single!

But I've no such reservations about 'A Little Bit Of What You Fancy'. Propelled by a short, darting riff and a determined rhythm section, this is one of the album's six potential hits. Biff's vocals are right up front in the mix and are helped by additional backing harmonies which provide that extra depth characteristic of American Metal. Side One then ends with 'Set Me Free', a reworking of an old Sweet tune.

Side Two is by far the better half, containing as it does the lurching 'Just Let Me Rock', the ZZ Top influenced 'Bad Boys' and the obligatory 'heavy ballad' 'Do It All For You', which ranks in the same league as Sabbath's 'Changes' and would be well worth releasing as a single. *Carrere* take note!

'Rock City' and 'Run For Your Lives' bring things to a close, bolting full tilt to glory. The latter boasts one of the most rousing and uplifting codas ever committed to vinyl (based on an Italian football chant sung at gigs, apparently) while the former concludes with the promise: *'You Want It – We Got It'*.

Too true! PAUL ROLAND

HELLION
'Hellion'
(Music For Nations MFN 15)

I'VE JUST played the Hellion debut again. My ears should stop bleeding soon. . .

1983 saw the USA take some pretty major steps towards wrestling the HM crown from Britain's grasp to stand alongside the HR title they already share with Canada. Ratt rolled in, raw and raunchy and more than ready for action, and then along came the killing crew of Queensrÿche with their majestic power and the cutting edge of an executioner's axe. And now 1984 is ushered in by Hellion with their devastating debut. . .

Some of you may already be familiar with the name thanks to one of the *Armed And Ready*'s that won't get filed under *Armed And Forgotten*, and it's even possible that you've invested in the four-track EP that's currently nestling in the import charts. Sorry, but you've got to buy this one too, as the four tracks have been remixed and reinforced and two more added.

Whereas British HM bands tend to thunder along in a bass-ended rush, American outfits have learned to add that killing edge at the top end, giving the basic attack a true melodic flow. Hellion have all of that, and in Ann Boleyn they have the most spectacular female throat *ever* to let out a scream. There are admittedly others ahead of her in the realms of sheer class, but as an out-and-out HM powerhouse she leaves her only vague contender, Darby Mills of the Headpins, scrabbling for her throat lozenges. Presumably she's had her tonsils out because with a voice like this there's a severe risk of them ending up splattered over the back wall of some 10,000-seater hall.

In Ray Schenk and Alan Barlam Hellion possess a magnificent guitar team, each of them screaming fit to bust in a tightly arranged craze that's positively frightening in its intensity. Meanwhile, bassist Bill Sweet and the excellent Sean Kelley on drums power the band along with a simple, yet irresistibly forceful, road of thunder. Add the vocal icing to a set of breathtakingly powerful Metal and you've got a release to marvel at.

Recorded with time and money at a premium, these six tracks nevertheless breathe fire from beginning to end. And what a beginning! Ann Boleyn's shattering vocal breakout on 'Break The Spell' ushers in quivering guitar firepower and a gut-wrenching vocal drive that's as heavy as a *panzer* battalion yet keeps a firm grip on the colour and melody, peaking on a great chorus, before Barlam and Schenk start to squeeze out the anthemic strut of 'Don't Take No', with its stunning vocal sign-off.

'Backstabber' sees the band fight the ogre of Muppetmetal and win; the guitars stumble a little in its unremitting rush, but the snarling verve of the vocals forces the band through to a breathless victory. Thence on to the dancing thunder of 'Looking For A Good Time', bubbling along on Bill Sweet's bouncing bass line yet still firmly anchored in Metaldom.

'Driving Hard' is a winner from the off thanks to the magnificent, stirring incandescence of the dual guitars which roll into the tumultuous riff, with Ann Boleyn's bitter, emphatic vocal bite cutting through like a knife. And then to close, the killer in the pack raises its head – the colossal 'Up From The Depths'.

From its chilling, classic opening the track builds to a crippling majesty, a dark and threatening feeling nestling in its thunderous undertow. The scalding guitar breaks traded by Barlam and Schenk echo the scything finesse of Queensrÿche, but there's no parallel for the shattering vocal might of Ann Boleyn. Well, Ronnie Dio maybe, the late Bon Scott perhaps, but for a female vocalist to be reaching those heights you can be sure that you're onto something spectactular.

And throughout it all the band manage to hang onto the thread of coherent listenable *songs*, a little threatening for radio maybe, but the hooks cling just like anything else that's commercial enough to stick in your mind and resurface at unexpected moments. Hellion have captured the edge of danger without losing sight of the fact that songs ultimately count more than any other factor, and in 'Up From The Depths' they've got one masterpiece already, with the others not so very far behind.

But sod the scorecard, this is an album that should have most of Metaldom quaking in their boots. Buy it and bleed. PAUL SUTER

HARLEQUIN
'One False Move'
(HM America HM USA 1)

TALK ABOUT a stitch up! Harlequin finally get their UK release, after being consistently ignored by *CBS* to whom they're signed back home. . . and home is *Canada*, so how come they're on Heavy Metal *America* with a catalogue number of *USA* 1?

Mind you, to be quite frank, this isn't the best way of introducing Harlequin to the British market because they were definitely not on top form when they recorded 'One False Move', and neither was producer Jack Douglas, the result being an album light years behind their classic 'Love Crimes' LP complete with (a) a guest appearance from the legendary Karen Lawrence and (b) an all-time masterpiece in the track 'Innocence'. At their best Harlequin are positively joyful, an exuberant pop-rock package with acceptably Metallic roots (*à la* Toronto) and beautifully bright guitar work from the excellent Glenn Willows.

'One False Move' really was a false move when it came out back in the summer of '82, an apparently calculated effort to seep into the US market – they certainly weren't going to do anything as aggressive as *break* into it with the style they adopted here. Nice semi-rock pop songs for the most part, the contents of the album largely float by in a gently pleasant manner, perky and bright thanks to the colour of Glenn Willows' guitar and Gary Golden's keyboards. But it's all to little effect, with Jack Douglas'

CONTINUES PAGE 12

Judas Priest
THE GREAT
SUZUKI
COMPETITION
WIN ONE OF 3
GS125 MOTORBIKES
PLUS ONE OF 6
JUDAS PRIEST TOUR JACKETS
GET THE ALBUM & CASSETTE
FOR DETAILS
NEW ALBUM & CASSETTE
DEFENDERS OF THE FAITH
FEATURING THE SINGLE 'FREEWHEEL BURNING'
CBS

FROM PAGE 10

production uncharacteristically reserved throughout.

Harlequin should – and can – sparkle and shine, but tend to sound like pale imitations of themselves here – please God, their new album (due for an early '84 release in Canada) will see them getting it right again. On this effort, they only come close on the perky 'I Did It For Love' although, in turning themselves around for the darker, more threatening tones of 'Ready For Love Again' and 'Superstitious Feeling', complete with beautifully effective 'heartbeat' drumming from the tastefully concise David Budzak, they sound sufficiently moody to win through.

I'd love to be able to sing the praises of this album but, frankly, I can't. 'One False Move' is the sound of an excellent band marking time – hopefully, they've now moved on.

PAUL SUTER

IQ
'Tales From The Lush Attic'
(The Major Record Company Maj 1001)

AT FIRST listen IQ bear an unhealthy resemblance to early Genesis – the Gabriel-like vocals, the quirky changes in rhythm building inevitably to a stately coda. But beneath lurks a band of competent musicians struggling for an identity. It is Peter Nicholls' impersonation of Gabriel that detracts so much from the thoughtful arrangements, the instrumental interplay and the impressive, almost virtuoso drum patterns. Only when the vocal drops out for an instrumental passage do we glimpse the group's true potential.

The first side is mainly taken up by 'The Last Human Gateway', a well orchestrated piece that builds nicely. As it thunders to a rousing climax Mike Holmes lays down a fine guitar part similar in style to Steve Howe in his more expressive moments.

The only other track on side one is the short and straightforward 'Through The Corridors'. Holmes' guitar propels the song along at a steady pace but the synth solo that follows is extremely pedestrian. It is safe and unimaginative. No attempt has been made to play with the myriad of sounds that even the most basic synth has to offer. However, keyboardist Martin Orford redeems himself on 'Awake And Nervous', the first track on Side Two, adding just enough choir effects and string sounds to give warmth and colour without intruding.

A short, classically influenced piano piece leads into the assured 'Enemy Smacks'. Orford's Wakeman-like synth lines give way first to a gutsy guitar solo and then to a pipe organ sound that recalls King Crimson's 'Dance Of The Puppets'. After that it's no holds barred in a manic rush to the little black hole in the centre of the label.

The band produced this mini-LP themselves and much of it is sorely lacking in atmosphere. As tight as they are, it still sounds like a rehearsal room demo. But for all that, IQ have written some fine material. They need only to exorcise the odd ghost to find themselves.

PAUL ROLAND

TSUNAMI
'Tsunami'
(Music For Nations MFN 9)

SOMETIMES FORKING out *too much* money on studio time can be as embarrassing as not spending *enough*.

Tsunami, for example, claim (or rather it's claimed on their behalf) that this is the most expensive rock album ever put out on an independent label. The fact that much of this LP is so mundane and flat makes me wonder if the considerable five-figure sum spent on the project might have been more wisely used (suggestions on a post-card to . . .).

Producer Gene Meros (supposedly a disciple of the high priest Templeman) has failed to give enough separation and definition to the sound, causing the band to come across with little freshness and vitality, a fatal mistake given their adherence to Dr Johnson style melodic hard rock.

Don't get me wrong, these guys can certainly play their instruments. In particular, guitarists Tatsuya Miyazaki and Tomotaka Yamamoto (the Japanese contingent in this Oriental/Yank convention) whip up a fretboard frenzy that on occasions really does take the skin off your face (Betsy would be proud of their technique). But, as Coney Hatch keep proving, a band of good musos can still sound an utter yawn if their songs don't skip and skid across the speakers with a strident verve. The majority of numbers here (be they rockers like 'Call Off The Dogs'/'Face Of Death', ballads such as 'Ninja' or just bozoid booters in the 'Teaser' vein) offer little in the way of content and structure. The trick with this form of music isn't so much to come up with anything original but to make it all seem so vital and sparkling you're inclined to forget who is being ripped off.

Tsunami only really succeed in this respect with the sprawling sensitivity of 'The Runaround' (even if it is a direct steal from obscure Suterian outfit Regina Richards & Red Hot) and the total shock-rock of 'Fade To Black'. But this brace of attention grabbers are the only tracks which will appeal to the discerning listener.

'Tsunami' is the Japanese term for a large ocean wave caused by an underwater earthquake or volcanic eruption. However, what sort of waves can you expect to feel if somebody's pulled the plug – and this is the sort of album to make you do precisely that!

MALCOLM DOME

VANDENBERG
'Heading For A Storm'
(Atco 90121-1)

RESPLENDENTLY CLAD in a sleeve featuring one of Adrian Vandenberg's enigmatic paintings, the second Vandenberg album is a more than capable successor to the band's eye-opening debut.

This time around, I have to admit to a sneaking feeling that the songs themselves aren't as outstanding, but interestingly two tracks that I already know – and love! – live, 'I'm On Fire' and 'Rock On', sound less impressive than I remember them, so maybe it's the production that's a little lacking. However, whatever may be lacking is more than compensated for by the greater maturity of the band's delivery. Whilst they haven't gone AOR – far from it – they obviously used their ears while they were in the States last year, and the result is some magnificent hooks in a strikingly unusual guise.

The man himself is in stunning form throughout – clean, fiery, fluid and always keen to try something different, whilst Bert Heerink has advanced dynamically, now posing a major threat to the current incumbents on the rock vocal throne. Teamed with the thunderous rhythms of drummer Jos Zoomer and bassist Dick Kemper, the results are both sturdy and greatly enjoyable.

Despite my slight doubts about the strength of some of the songs, the execution consistently wins through, and if you liked the band's debut you'll surely love this. The opening track lays the cards on the table with its insistent exuberance and tight, biting guitar. The hook's a classic and, if they can edit out the lyrical gaffe (for UK radio at least) of *'I'm allergic to the f**king days'*, then 'Friday Night' could be a successful single.

The ensuing 'Welcome To The Club' features another stirring hook of grade A quality, and has Adrian Vandenberg letting loose some powerful, but unusually phrased, riffing to add even more character to the track. Then another killer hook emerges in the proud drive of 'Time Will Tell' before the powerful acoustic/electric balladry of 'Different Worlds' closes the side in fine style.

Unusually, the greater length of Side Two has a perceptible effect in lowering the volume of the cut – turn it up again before sitting down to listen! It still seems to lack the exuberance of Side One, but nevertheless powers along ruthlessly in archetypal Vandenberg style, peaking on the fractured riffing of the mighty title track.

Admittedly, I'm not totally infatuated with this album, as I hoped I would be, but it's undeniably an excellent record that the band should be proud of. They've got the flair to take them right to the top, and this release will surely play its part.

PAUL SUTER

MORE REVIEWS PAGE 14

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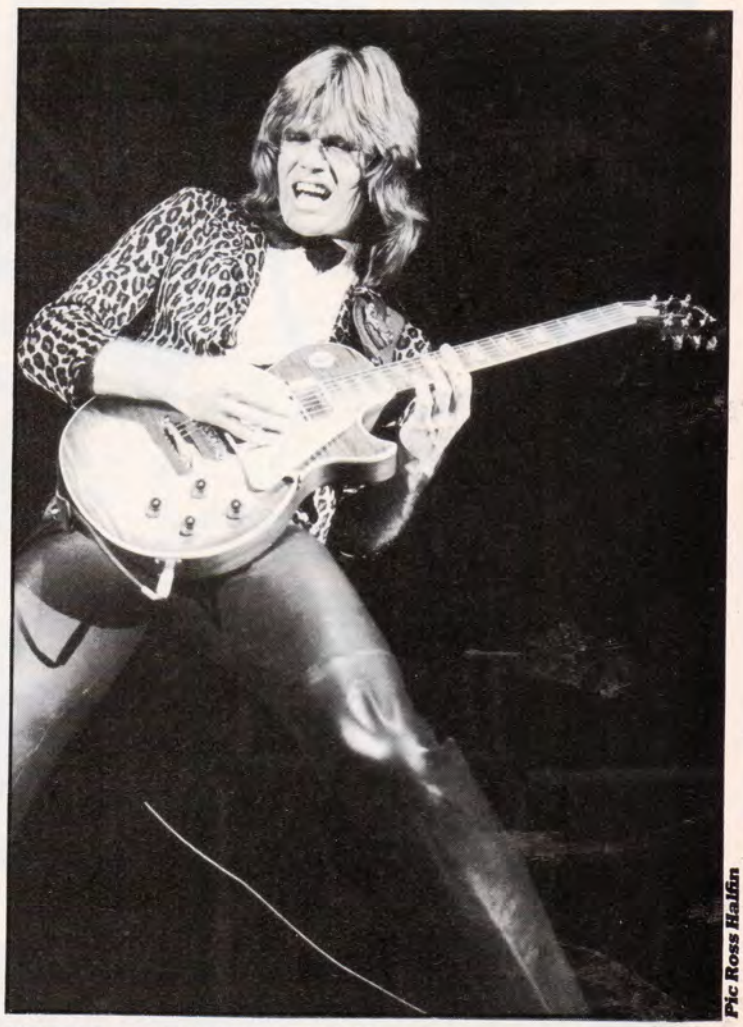

Pic Ross Halfin

ADRIAN VANDENBERG: "Clean, fiery, fluid . . ."

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CATEGORIES

BAND
1. KISS
4. Dio
5. Def Leppard
6. Whitesnake
8. ZZ Top

LIVE GIG
1. KISS
3. Dio
4. ZZ Top
8. Donington (Whitesnake/ZZ Top/ Dio/ Meat Loaf)
9. Whitesnake

FEMALE SINGER
6. Stevie Nicks

GUITARIST
5. Vinnie Vincent
7. John Sykes
8. Jake E. Lee
9. Vivian Campbell
10. Gary Moore

BASSIST
2. Gene Simmons
8. Geezer Butler
9. Jimmy Bain

KEYBOARDS PLAYER
1. JON LORD
2. Don Airey

DRUMMER
1. COZY POWELL
2. Eric Carr
4. Vinnie Appice
5. Ian Paice
6. Carmine Appice

ALBUM
1. LICK IT UP, KISS
2. Holy Diver, Dio
4. Pyromania, Def Leppard
6. Eliminator, ZZ Top
9. Bark At The Moon, Ozzy Osbourne

ALBUM COVER
1. BARK AT THE MOON
2. Holy Diver
5. Mean Streak
6. Lick It Up
10. Pyromania

SINGLE
1. LICK IT UP, Kiss
2. Bark At The Moon, Ozzy Osbourne
3. Rainbow In The Dark, Dio
5. Rock Of Ages, Def Leppard
6. Gimme All Your Lovin', ZZ Top
7. Guilty Of Love, Whitesnake
9. Holy Diver, Dio

PROMO VIDEO
1. BARK AT THE MOON
2. Gimme All Your Lovin'
4. Lick It Up
5. Rock Of Ages

MALE PIN-UP
1. DAVID COVERDALE
2. Paul Stanley
4. Ozzy Osbourne
5. John Sykes
7. Gene Simmons

MALE SINGER
1. RONNIE JAMES DIO
3. David Coverdale
4. Ozzy Osbourne
5. Paul Stanley
7. Ian Gillan
10. Joe Elliott

NEW BAND
1. DIO
2. Heavy Pettin

FEMALE PIN-UP
5. Stevie Nicks

RECORDS OF THE YEAR

1. PYROMANIA, DEF LEPPARD
2. ELIMINATOR, ZZ Top
3. LICK IT UP, Kiss
4. NO GUTS . . . NO GLORY, Molly Hatchet
5. HOLY DIVER, Dio
6. INTO GLORY RIDE, Manowar

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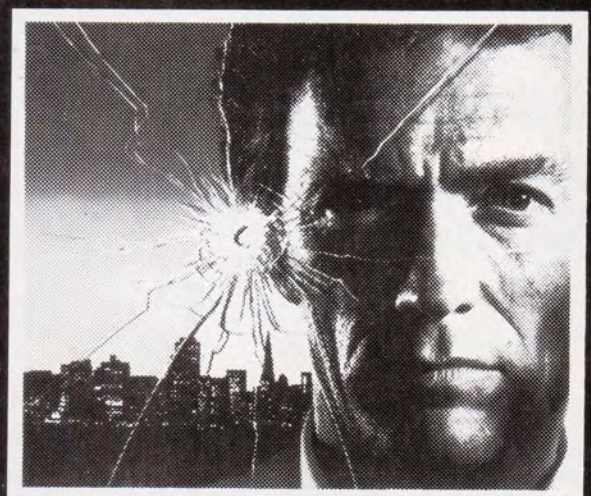

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FROM PAGE 12

HEAVY LOAD: "A truly brilliant Heavy Metal album."

HEAVY LOAD
'Stronger Than Evil'
(Thunderload TLP 834 import)
AXE WITCH
'The Lord Of Flies'
(Fingerprint Records LP101 import)

AND TO THINK I only picked up these albums to check out what those two denizens of darkness, El Barono and his Domeness, see in all that 'Black Metal' gear! Actually, that might not be the correct category for these *definite* (Swedish) Heavy Metal bands – I'm not too *au fait* with the duskier areas of rock 'n' roll – but Heavy Load and Axe Witch certainly gave me a laugh, before the music assaulted, that is!

Load's cover features rape 'n' pillage of a truly OTT nature and enough grimaces to win any gurning tourny hands down, while the free poster is a marvellous edifice to hang in your living room – neighbours will talk! But lo and behold, this is a truly brilliant Heavy Metal album, so absolutely bombastic that it utterly defies criticism!

There's also more than a touch of musical talent in evidence here, with guitarists Ragne Wahlquist and Eddy Malm (read 'Maim') running rings around such classic rockers as 'Run With The Devil', complete with astounding harmony vocals, the climactic ballad 'Dreamer' and 'Free', where out-of-work bassist Phil Lynott adds some neat touches! No-one is more surprised than I, but 'Stronger Than Evil' is a beaut!

And Axe Witch are even funnier! With one side of the album titled *'Hard'*, the other *'Heavier'*, with Mathe playing *'nuclear drums'* and with the album being recorded at *Decibel Studios*, you have to admire the gall of these chappies, though their brand of hard 'n' heavy rock doesn't really do too much for me – nowhere near as inspired as the Loaders even if it is played with as much passion.

Titles are irrelevant, it being a case of heads down all the way, and, while I'm not exactly knocked out, I can see Axe Witch's validity as one of the superior HM troupes!

Y'see, even so-called 'Wimp Rockers', bang their heads occasionally! HOWARD JOHNSON

VARIOUS ARTISTS
'Metal Battle'
(Neat 1014)

THE SLEEVE notes to this particular compilation album are excellent. . . hardly because they're informative, well-written or imbued with biting wit, but rather because they're reminiscent of the Young Ones' brilliantly potty pastiche of Bozo Metal, 'The Bad News Tour'!

'Tell them this short story leading them on the Satanic path of Heavy Metal'! Grade A bulls**t – I, for one, would prefer a bed-time story! *'Enforce Heavy Metal to non-believers'*, orders the final note in time-honoured no-compromise stance. C'mon lads, where's the obligatory Gothic script, or did you leave it at home with your braincells?! Heavy Metal emerged from the dark ages aeons ago so why continue with this hoary old attitude??!

Certainly, the dreaded 'Wimphem' doesn't rear its fey little head on this opus, for 'Metal Battle' is one almighty splurge of noise, riffs, noise, screaming guitars and, yes, more noise! I sit contemplating the wallpaper and suddenly see the light. . . most of these acts are akin to so much wallpaper, attempting the same patterns and ideas with individuality and personality at a premium – it's almost as if they *want* to sound the same!

Tank, Raven, Venom, it's all much of a muchness (or is that 'mundaneness'?) All I remember of 'Metal Battle' is Mercyful Fate's appalling vocals, Anvil's grossness and the amazing incongruity of putting Santers and Hellanbach on the record – y'know, I distinctly detected a song there!

As this album originates from Holland, home of the headbanging idiot, all fist-throwing and no intellect, it's hardly surprising that the full versatility of each band is not on display. The *Kerrang!* rubbish bin welcomes another worthy guest with open arms!

HOWARD JOHNSON

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28 NEWCASTLE City Hall
29 NEWCASTLE City Hall
31 NOTTINGHAM Royal Centre
FEBRUARY
1 HAMMERSMITH Odeon
2 HAMMERSMITH Odeon
4 BRISTOL Colston Hall
5 MANCHESTER Apollo
6 MANCHESTER Apollo

Taken from the forthcoming album and tape
LOVE AT FIRST STING
Album: SHSP 2400071
Tape: TC/SHSP 2400074

Produced by Dieter Dierks for Breeze Music, Switzerland

HARVEST

ROCK U.S.A.

LAURA CANYON reporting

Pic Ray Palmer

THE POLICE (Sting pictured above): a live album on the way?

★ SPOTTED ON the back of a bus bench on Sunset Boulevard in the spot where they usually have the Mortuary and Rent-A-Car ads: *'The* ***DuBrow*** *and* ***Mandell*** *families wish to congratulate* ***Quiet Riot*** *on their gold album'*. A bit late? So's the bus. Still, it got your *Kerrang!* correspondent to North Hollywood in time to catch guitar legend **Duane Eddy's** do at the *Baked Potato* jazz club, where a whole bunch of spuds were picking up some new tricks. Like **Eric Clapton** for instance – says Duane's always been his hero – as well as **Jeff Beck, Ron Wood, Tom Petty, Albert Lee,** and **Lindsay Buckingham** of **Fleetwood Mac.**

★ THE ARMS folks have all packed up and gone to their various homes after a massively successful US tour for **Ronnie Lane** and the multiple sclerosis research organisation, though there's rumours that **Paul Rodgers** and **Jimmy Page**, who teamed up for the special shows in the States, are going to stick together for future projects.

"Well, maybe," said an evasive Paul. *"If things go right it's likely. Of course, it may not happen. I'd love to work with Jimmy but who knows. . . ?"* Work that one out for yourself!

★ BUT HERE'S a couple who aren't denying it: model **Christie Brinkley** has spurned the noble **David Lee Roth** and moved in with **Billy Joel.** Still, David's not friendless. *"Come down to one of our rehearsals,"* he told *Kerrang! "There's just a few close friends coming along"*. Like about 600, including tennis-players-come-amateur-rock-stars **John** (Wad'd I dooo??) **McEnroe** and **Vitas Gerulitas.**

Van Halen have got an enormous stage set this time – had to rent *Zoetrope* studios in Hollywood to put it up – including an impressive all-chrome light show.

"We're going back on the road in the middle of January and it's going to be the biggest production you ever saw," spouted David. *"We're carrying our own stages and everything this year, it's going to be spectacular. And we're taking this around most of the civilised world."*

Including Britain. Remember when they threatened to come over this time last year? Your eardrums were saved at the last minute by the band's record company stepping in and threatening them with a lawsuit if they didn't stay in LA and get on with their album.

"We wanted to do England last time, and then contractual obligations, you know – a lot of times when you're fighting it out with the record company, you have to acquiesce."

★ **CHEQUERED PAST**, the self-proclaimed bar band with the amazing roster of members, is finally working on its debut album, so **Michael Des Barres** (ex-**Detective** and **Silverhead** vocalist) promised when we ran into him at the Van Halen rehearsal. In their spare time, CP's **Steve Jones, Clem Burke** and **Nigel Harrison** (the first an ex-**Sex Pistol**, the other two ex-**Blondies**) have been offering their services as backing band to **Iggy Pop** for his next album. . .

★ COMING UP in the new record department: from Canada, a new **Red Rider** album, recorded in **Triumph's** *Metal Works* studio and all ready for release, and a new **April Wine** LP produced by **Mike Stone** of **Asia** fame. And, hidden behind locked doors in Hollywood, a live **Police** album may be being mixed for release this year.

★ BARS. **Mötley Crüe** are either in them or behind them. **Vince Neil** recently dropped into the *Rainbow* bar on Sunset for a couple of jars, dressed to the nines in a Marines outfit (except for the hairdo). A somewhat inebriated female, however, no doubt an avid Navy fan, took offence at the uniform and started hollering at Vince, who promptly raised a fist and decked her. Police hauled him off to the cooler for the night.

★ DOCTORS HAVE been noticing for some time now an alarming tendency in **Stiv Bators** to suddenly metamorphose into **Ted Nugent**. The other day in Phoenix, he hijacked the van full of band members and record company people that was taking them to a gig, tore out onto the freeway, pumped it up to 70, then climbed out of the driver's seat and onto the roof, boogieing to the music on the radio, leaving a perspiring executive to grab the wheel and slow it to a halt. Next week: Stiv Bators in raw meat munching scandal!

★ IN THE visuals department. There's going to be a sequel to **'Conan The Barbarian'**. Called **'Conan The Destroyer'**, it'll star the muscles of **Arnold Schwarzenegger** once again, and disco singer **Grace Jones** as a warrior princess. Should have got **Lita Ford**. . .

'Spinal Tap', a Heavy Metal parody flick, is out in the Spring. It stars a bunch of the *National Lampoon* comic actors parading as a five-piece British dinosaur band on an eventful US tour. Part of the film has them opening for **Iron Butterfly** at a Hollywood HM club – seems a lot of the punters thought they were a real band, and a lousy one at that! – with their Stonehenge stage set. . .

Meanwhile, **Pat Benatar**'s new video has her running away from home to become a tart in a sleazy Hollywood bar, wearing about $750 worth of chic *Melrose* clothes! And **Kansas'** 'Everybody's My Friend' video stars a heavyweight boxing champ, plus those well-loved wrestlers **Death Angel, Pistol Pete** and **Harry Hell,** as well as **Englebert Humperdink's** daughter (no video is complete without one!) and singer **John Elefante's** father as the sports reporter.

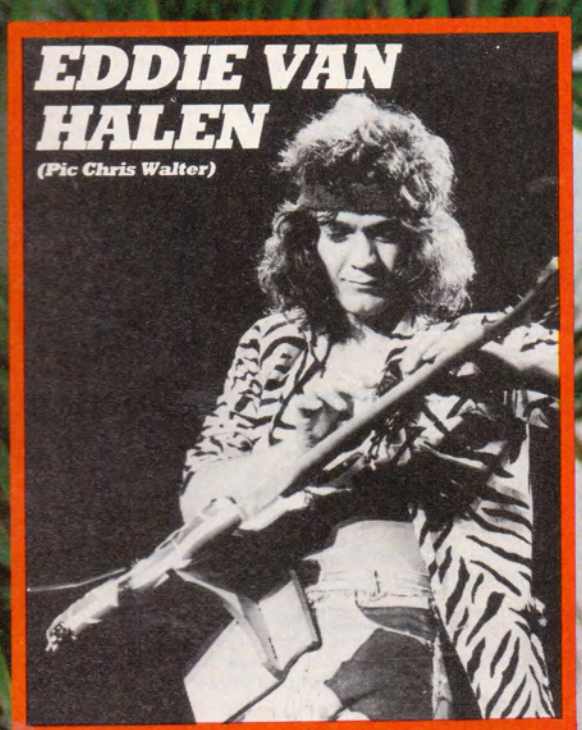
★ WELL, IT'S too late to get it for Christmas, so you'll have to get three quid and buy your own. An American couple have come up with the *'Rock And Roll Map Of The World'*. Shaped like a poster-sized big blue LP, it's got almost 200 places pinpointed on it like: **LouReed**siana, **U2**-Nited States, **Bolivia Newton-John, Genesis**sissipi River. . .

Pic Ross Halfin

MÖTLEY CRÜE'S VINCE NEIL: hello sailor!!

DAVID LEE ROTH

(Pic Helmut Werb)



EDDIE VAN HALEN

(Pic Chris Walter)

SINGLES

REVIEWED THIS issue by **Jonathan King** – vocalist, composer, producer, record company executive, talent scout, broadcaster and presenter of "the world's greatest television programme", *Entertainment USA*.

"It's difficult to respect someone who has so cynically demonstrated the advantages of pandering to the lowest common denominator, and who has practically made a virtue out of his lack of moral fibre. In his defence it can be said he is disarmingly honest about the real value of his material, that he can unfailingly spot a commercial tune." *(NME Book of Rock)*. He's also a confirmed ego-maniac.

To borrow a line from *Entertainment USA* and King's summary of the owner of *Hustler* magazine, however loathsome you may find Jonathan King himself I rather found myself liking him. By the way, I was just there to supply snappy comments, a typewriter and the coffee.

DAVE DICKSON

Pic Ray Palmer

.38 SPECIAL: 'If I'd Been The One' (A&M)

"I think they're excellent. This is currently an American hit and is just the sort of music I like. The thing is, they're not typically Southern Rock which tends to bore me slightly. I'm not massively into the Lynyrd Skynyrd style but I do think .38 Special have got a bit of balls to them."

PAT BENATAR: 'Love Is A Battlefield' (Chrysalis)

"This strongly deserves to be a hit. The funny thing about Pat Benatar is that her image is very much that of a black-leather-clad-female-heavy-rocker, whereas I don't really think she is; she's basically straight pop and this is a good straight pop record. It's already been a giant hit in the States and should be a hit in England."

CHRIS NORMAN: 'Love Is A Battlefield' (RCA)

"This is absolutely *loathsome*. It's awful, because whoever's produced it hasn't got any sense of rhythm, so *all* the emphases are on the *wrong* places in the drum pattern *and* in the bass guitar pattern. If, as I suspect, Chris Norman played bass he should be thoroughly ashamed of himself. Whilst the Pat Benatar version trucks along very nicely, this one just hops!"

VAN HALEN: 'Jump' (WEA)

"Van Halen are possibly the most popular rock band in America and I've been to dozens of their concerts trying to discover *why*, because I find them unoriginal (*That probably is why – Ed.*) There's only one Van Halen track I've really liked and that's 'Dance The Night Away'.

"Now, however, they've come up with a record utilising my least favourite instrument, the synthesiser and actually it's fantastic! Highly commercial and a potential giant hit. Having said that, however, I must point out that I've played this to about 30 HM fans and every one of them *hates* it! So I don't know what it's going to do for Van Halen's image. As far as I'm concerned, though, it's great and they've moved in a good, sensible, direction."

QUEEN: 'Radio Ga Ga' (EMI)

"I always feel a bit strange about Queen because, whilst I like some of their records, I'm not particularly keen on others and this falls in between both. It doesn't do much for me.

"Is it going to be a hit? These days a *'hit record'* is simply one a record company decides to spend money on marketing. If *EMI* decide that Queen are *still* worth hyping – it'll be a hit! If they don't – it won't!"

ACCEPT: 'Restless & Wild' (HM Worldwide 12")

"This is derivative and repetitive and too much like Judas Priest. The lead singer (Udo Dirkschneider) has the kind of voice that you think people will doubtless call *'the voice of the 80s!'* But it isn't, it's the voice of the 70s. The voice of the 80s is Dave King of Fastway!"

PAUL RODGERS: 'Cut Loose' (Atlantic)

"Very disappointing because I'm a big fan of Paul Rodgers. I thought he was one of the best singers of the 60s and 70s. I loved Free, I loved Bad Company but I find this rather tedious. I'm sure it won't do anything as a single and it's not a very good commercial for the album."

RICK SPRINGFIELD: 'Human Touch' (RCA)

"Now, I'm a bit biased here because I'm a huge Rick Springfield fan. In fact, the reason I started doing the *TOTP* American chart break-down was because I was so incensed that Springfield's superb 'Jessie's Girl', was NOT a British hit! The next best record he's made, I think, is 'Human Touch' which came out once before and *died* in Britain. So I got onto the record company and insisted they re-release it, which they've now done, with 'Souls', his current hit in America, on the other side.

"I think he makes extremely good pop/rock'n'roll and I hope that this will enter the Top Ten and that *RCA* will follow it up with 'Jessie's Girl' which will at long last be the hit it truly deserves to be!"

JESS COX: 'One In A Million' (Neat)

"Jess Cox can't sing. I don't think, generally, people who can't sing should be allowed to make records. The exceptions to this are John Lydon (*né* Rotten) who does his *'not-singing'* act magnificently; and Neil Young who does his *'singing-slightly-flat'* act equally magnificently. But Jess Cox has got no interesting quality to his voice and 'One In A Million' doesn't do a thing for me."

ELOY: 'Fools'/'Heartbeat' (HM Worldwide)

"Produced by Frank Bornemann who happens to be a wanted Nazi criminal currently escaping from justice in the jungles of the Amazon. Eloy have managed to compose the theme tune for *British Telecom* going private, which is absolutely wonderful! (*We think he means the fact that* BT *are going private is wonderful,* not *the record* – Ed.) We'll now listen to the other side and see if possibly we have a Cabinet Minister giving his description of why this would be a good idea!. . .

"The other side doesn't deserve to be reviewed – it's just as bad as the first side. *HM Worldwide* should be putting out records that are basically HM. The premise of HM is that it's got balls and guts; it's not always very good but at least it's got balls and guts! Neither of these sides have them."

MEAT LOAF: 'Razor's Edge' (Epic)

" 'Razor's Edge' isn't nearly as good as the material Meat Loaf did with Jim Steinman. My personal feeling about Meat Loaf is that he has rather a limited talent and that the record company in Britain are making a very major effort to sustain that limited talent, but I don't actually think it's *worth* sustaining."

LIGOTAGE: 'Crime & Passion' (EMI)

"The 'Crime' are three gentlemen who look like Limahl and the 'Passion' is a lady who looks like Debbie Harry. It's unfortunate that *EMI* have selected here a remarkably talentless band who write silly lyrics and sing second-rate late 70s punk in a gasping fashion with spikey, dyed hair-dos. This does nothing for me."

EMERSON: 'Something Special' (Neat)

" 'Something Special' by Emerson should have been titled 'Nothing Special'."

WHITESNAKE: 'Give Me More Time' (Liberty)

"I think Whitesnake have the most exciting sound to come out in a long while. My only problem with the Whitesnake sound is that it's the old professionals performing as only they know how – and that's actually easy to do, because they are extremely experienced, fully professional musicians. But they really do do it terribly well and the songs are well written. The sound of Whitesnake is a purer version of Asia! There may be something about it that's very contrived, but 'Give Me More Time' will still be a big hit."

VIRGIN STEELE: 'Wait For The Night' (Mongol Horde 12")

"The interesting thing about *American* bands who are amateurs and don't have much talent is that they always sound much better than *British* bands who are amateur and don't have much talent. The level of professionalism of the 'flop' bands in the States is always higher – so it's actually harder to spot a total loser.

"But really no-talent is no-talent *however* you sound. This is a no-talent band."

MANOWAR: 'Defender' (Music For Nations 12")

"Now we come across a band who are suffering from delusions of grandeur. They also manage to spell Orson Welles' name wrong on the cover (he does the narration) and have decided to come over here to tour, headlining all over Britain. Hopefully, they're going to be marvellously successful because it's quite a brave move to make.

"I've seen the video for 'Gloves Of Metal' (the B-side) and it's pretentious and done with a smaller budget than their ambitions demand.

"I'm actually getting a bit fed up with bands of any type who aren't simply making music. The best bands in the world are the ones that stick to making good music, and there are a lot of them about. I think we should pay more attention to them and less to the people who, through various assorted gimmicks, are getting publicity at the moment."

KWIZZ!

OUT OF THE BLUE. . . Blue Öyster Cult are one of rock's most underestimated outfits. However, their contribution to Metal music is very significant. Try these 20 questions to define your Cult status.

YOUR SCORE: 0-5: Mutated tyrant!
5-15: Fortunate Agent!
15-20: Mirror man!

1 What were BÖC *originally* called?
2 . . . and what name did they assume just prior to becoming BÖC?
3 Name the rock critic who became their manager and brought them into the limelight.
4 Their first LP wasn't released in the UK until Feb '73, but when was it recorded?
5 On that album, all band members except one shared vocal credits – who was the odd man out?
6 What was the title of the band's second album?
7 The LP 'Secret Treaties' contained a Patti Smith-penned track. Name it.
8 On their live double album 'On Your Feet Or On Your Knees', the band feature 'Born To Be Wild'. Who cut the original version?
9 When did BÖC make their live UK debut?
10 Name the LP from which 'Don't Fear The Reaper' was culled
11 What was Ian Hunter's contribution to the 'Spectres' album?
12 A famous MC5 song was featured on the band's single live album. What was it?
13 . . . and what was the Animals' hit covered on the same set?
14 Who was the producer of the 'Mirrors' album?
15 Who were the back-up singers on the title track of that LP?
16 Who composed the lyrics to 'The Great Sun Jester'?
17 Name the producer of 'Cultosaurus Erectus' and 'Fire Of Unknown Origin'?
18 What was on the B-side of the '76 single release of 'Don't Fear The Reaper'?
19 On which BÖC album would you find the track 'Veteran Of The Psychic Wars'?
20 The band's logo, which resembles a crucifix/upside down question mark, is really an ancient Greek symbol, but what for?

ANSWERS: 1 Stalk Forrest Group **2** Soft White Underbelly **3** Sandy Pearlman **4** Oct '71 **5** Allen Lanier **6** 'Tyranny And Mutation' **7** 'Career Of Evil' **8** Steppenwolf **9** 1975 **10** 'Agents Of Fortune' **11** Co-author of 'Goin' Through The Motions' **12** 'Kick Out The Jams' **13** 'We Gotta Get Outta This Place' **14** Tom Werman **15** Ellen Foley and Genya Ravan **16** Michael Moorcock **17** Martin Birch **18** 'Tattoo Vampire' **19** 'Fire Of Unknown Origin' **20** Chaos.

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(NOT JUST) ANY OLD IRON

HOWARD JOHNSON toasts the phenomenal five.

NO, WE'RE not talking about Reagan here! Nor Thatcher, Andropov (never a more appropriate name – looks like he will 'drop off') and certainly not Gaddafi! None of these high-powered head-cases could be classed among those who contributed most to World Piece during 1983! Not on your life! Did any of the above luminaries endure a gruelling 185-date tour to achieve that commendable aim? Iron Maiden did – and probably did a hell of a lot more to placate the people in the process.

Y'see, anyone who's in the public eye is a flag-bearer of one kind or another and Iron Maiden are no exception. Maybe that's why the single sleeve for that mighty canter 'The Trooper' appropriately portrays Eddie swashbuckling his way through mangled ranks, grimly hanging onto a somewhat tattered Union Jack. Iron Maiden are flag-bearers of the highest rank for the cult of Heavy Metal music. Who, after all, have been most often compared to Deep Purple in the sense of freshly defining a style? And whose distinctive Steve Harris-designed logo is to be found outshining other HM troopers on denim jackets from Darlington to Dortmund? Iron Maiden's the name, Heavy Metal's the game and nobody does it better. . . or more consistently!

The Rock, Pop, Heavy Metal festival in Dortmund, Germany, played host to Iron Maiden's last date in support of their finest album, 'Piece Of Mind'. And, in traditional style, events got well and truly out of order. For onstage action take a gander at last ish and the fabbo spread on the festival, but for offstage antics the interviewee in this here piece is all you need.

Bruce Dickinson is a t'riffic bloke, a thoroughly excellent singer and is usually pretty quiet and reserved. However, the end of a tour can affect people in the strangest ways and Bruce wins the now revered Malcolm Dome Rock'n'Roll Wildman award for his *apres-gig* performance in Dortmund. That's no mean feat when you consider he was in competition with his Ozzness, Quiet Riot's Frankie Banali (whose Hitler impressions have to be seen to be believed) and even the Halfin!

BRUCE DICKINSON: "I don't think I'm very good, just average." (Pic Ross Halfin).

Bruce was brilliant, getting utterly smashed after his grade A performance, pissing in garbage cans on the mixing desk, throwing bottles at hotel walls, attempting to leap out of cars at 60mph and, to top it all, getting his privates out during an hilarious Quiet Riot photo session. Shall we say Bruce won the award by a short head?!

It was arduous enough to corner the man for a talk, a liaison that ended up with yours truly being hurled around the *Novotel* bar in mock karate fashion. A tip: don't ever argue with Bruce when he's pissed though, amazingly, his state of inebriation allowed him to make some interesting observations on his own progress and that of the band. . .

"It's a weird feeling to be at the end of a tour but it's a good chance to have a break, get some fresh blood flowing and get new ideas together. There are new challenges at the start of a tour, but after a while, you begin to feel that it's getting to be the same every night, so to counter it you really start to work harder and the energy level goes up and up until you physically can't put any more in. I mean, the energy level tonight was outrageous – if we'd put anymore into the set it would have exploded!"

Never has a truer word been spoken. To my mind, Iron Maiden are now, along with Kiss, the strongest Heavy Metal band in existence, and obviously most Heavy Metal Herberts across the world are of the same opinion. Iron Maiden were always a good band, but it's Bruce's awesome ability that has turned them into a truly great act.

"When I joined Maiden, morale was very low because of the various personnel changes that had been going on, but I decided at the outset that I wouldn't compromise myself simply to make things easier. I said that I was gonna be myself and that if they didn't like me they could fire me – I'd go back to university, go and be a history teacher or something.

"For the first five months Steve (Harris) and I argued like cat and dog, we couldn't agree on anything! Y'know, we'd argue about whether you should put milk or sugar on your *Cornflakes* first – it was crazy! But I remember looking at the situation and thinking that all the

CONTINUES PAGE 22

STEVE HARRIS (left) and BRUCE DICKINSON. Pic Ross Halfin.

FROM PAGE 20

problems were just a hangover from the hassles they'd experienced with previous members. I knew that it would all settle down if we knocked all our prejudices on the head."

And it seems as if the band were prepared to do just that, to let you be yourself. . .

"Exactly. There was no messing about, nobody wanted me to be faceless. As far as I was concerned, the idea was to make use of my voice, not simply make it fit in with another style. I said: 'I'll be myself, but I warn you now, I'm a pushy bugger!' I'm demanding of those I work with – but I'm also very demanding of myself. Once the other guys saw that it wasn't just so much hot air, they all eased off.

"We have an amazing relationship now because we understand each others' faults. The band is too intelligent, too aware, to let it all fall apart over something which is, in essence, pretty petty!"

No doubt there'd be an earth-shaking uproar across the world if Iron Maiden did decide to call it a day just now. Heavy Metal fans are always devout, and in Maiden's case particularly so. Did this worry Bruce?

"Not really, though I've heard people saying that we are the band to break *true* Heavy Metal on a major scale and occasionally that can weigh on your mind. People can tell us that we've played an historic gig and I'll just think that it went OK, that it wasn't that great. You can't sit there considering yourself a history maker. If they say that kind of thing, we'll say: 'Oh good! Does that mean you're going to buy us a beer?'

"We're just five human beings who happen to make music. We're just entertainers, like you are, like an actor is."

And on a personal level?

"Adulation just doesn't register. . . I don't think I'm very good, just average."

I smirk, thinking that's rather like Leppard saying they haven't made a bob or two in the States. The thought is noticed and answered. . .

"I'm very self-critical! There were three concerts on this tour that I was happy with and they were by no means marvellous! I judge by my *own* standards and my standard is perfection.

"When I first started singing I thought I had a disgusting voice. I really believed I was a disgrace and a complete fraud, but I gradually taught myself to get into it. Most of the time I hate the sound of it but, because I'm stuck with it, I live with it and keep striving to improve. I want higher notes, ballsier tones, whatever!"

Which rather seems to refute the comments made by Maiden manager Rod Smallwallet ("You've got to keep that name up! Since it was coined I haven't had to buy anyone a drink cos no-one bothers asking!") in another drunken binge the night before this interview took place. Prodding my chest with a pretty unsteady finger, Smallwallet had insisted that Iron Maiden isn't about music but *attitude!*

"Well, it's b****cks, isn't it?" laughs Bruce. "Iron Maiden is *totally* about music, but we couldn't make our music without that certain attitude. He's talking out of his arse a bit, but he's also talking sense because he likes Maiden cos we do what we do! If you think of the great rock bands like Purple they all had that attitude of 'no compromise'. That's exactly how we feel.

"We are concerned with a certain integrity, a certain set of musical values. We believe that the world will eventually come round to *our* way of thinking without us having to change. . . and if they don't then we'll beat them up! If they don't like it, then they can f**k off and listen to the Grumbleweeds!"

Words that will be as warming as *Ovaltine* for Maiden's legions. The last thing the latter want to see is a softening of approach, even though that might enable the band to shift as many million albums as Leppard have with 'Pyromania'.

"We don't begrudge Leppard any of their success," says Bruce, "they play very well live and they're a really nice bunch of blokes, but the way they work and the way we work is totally different. I'm happy doing what I do, it's from my heart, so why should I change when I sleep easy in my bed at night?"

Bruce will get the chance to practice what he preaches come March when Maiden set to work on a fifth studio album.

"We start rehearsing in February then record in March with July as a prospective release date for the album. We challenge ourselves with every LP and we've got so many ideas already that I've a gut feeling this next one will be an absolute killer. We can't let down the people who've been following Iron Maiden for five years. There'll be no selling out, and we've got to deliver a stormer.

"Then we'll be releasing a triple live album! When was the last time you heard of one of them? We'll put it out at a good price and we don't care if we make no money out of it! If every Maiden fan buys it, then we'll more than cover our outlay. We want to do something special!"

Maybe that's because Iron Maiden *are* special. In a world full of no-hopers, Maiden are a *bona fide* Heavy Metal act with a *bona fide* class sheen. Each album has been an improvement on the preceding effort and who's to say they can't get even better.

The only question that remains unanswered, is how a bunch of Cockneys can be so bloody good at football?! A tricky one, but then again Iron Maiden are a phenomenon and, with a phenomenon, there are some things that you can never quite understand!

STEVE HARRIS: designer of the Maiden logo and Kerrang! readers' fave bassist of '83. (Pic Ross Halfin).

BRUCE DICKINSON and DAVE MURRAY. Pic Ross Halfin

(left-right): Mel Galley, Jon Lord, Neil Murray, John Sykes, David Coverdale, Cozy Powell. (Pic Simon Fowler).

BAND OF GYPSIES

DAVID SINCLAIR goes slipping and sliding with DAVID COVERDALE.

IT SOMETIMES seems as if there's a community of heavy rock bands – all the Purple offshoots, Lizzy, anyone Cozy Powell's played with, etc. – who are forever engaged in a game of musical chairs; a game where some go up, some go down, and someone usually ends up out on their ass. Is it a quest for musical perfection or are they just a bunch of moody bastards who can't get on with each other?

"A bunch of moody bastards is totally correct," deadpans David Coverdale. The strutting, grunting macho-monster-voice and governor of Whitesnake sits easily in his publicist's office. A new chapter in the turbulent Saga of the Snake is about to begin, and Coverdale is attempting to explain the motivations and forces that drive a hard-rocking band like Whitesnake, and how musical relationships, like any other sort of relationship, run a course that isn't necessarily for life and a day.

Gone from the ranks is guitarist Micky Moody, until recently the only original member of the band left (apart from Coverdale himself), and in comes the fiery, young John Sykes, eager for blood following his first shot of big-time action as gunslinger in the final Thin Lizzy showdown.

Gone also is bassist Colin Hodgkinson, replaced, curiously, by his predecessor, the mild-mannered Neil Murray, drafted back into the band as though he'd never gone ("Many happy returns Neil"). Such have been the comings and goings in Whitesnake that a *Sounds* writer recently dubbed Coverdale 'Mr. Hire 'em, Fire 'em', a description he dislikes intensely.

"It's not like that at all," he says. "It's like meeting someone for the first time and going: 'Oh, this person's great', a guy or a girl or whatever and getting on terrifically well, and then you try to live together and it's totally impossible. But, initially, it was zing went the strings of your guitar – sometimes it works and sometimes it doesn't.

"Now as far as Colin was concerned, unfortunately, after the initial period, a very short period of time, I felt all was not well in the state of Denmark, or Whitesnake for that matter. I hate talking about these things, but then I don't feel I've treated anyone unfairly, either musically or financially.

Pic Robert Ellis

DAVID COVERDALE: not singing about oysters or asparagus.

"If you go round the clubs, the chances are you'll see your mates bringing in a different girlfriend every couple of days. Being in a group is like a relationship, that's exactly what it is. That's the closest analogy I can think of – hopefully apart from buggering each other!"

Which you don't do?

"Certainly not. Anybody who tries to get an apartment in my arse is immediately out."

Why did you part company with Micky Moody?

"Seven years is a long time. It's very strange because I'm extremely fond of Micky. He came into Whitesnake and initially did really good, but at the end of the Japanese tour, which was February, I spoke with Cozy and Mel and Jon, and said that I thought we had to make a change. I mean I hate that Rainbow-type syndrome – I've never wanted to do that, and Whitesnake before stayed together for a hell of a long time, through a lot of trials and tribulations, but it wasn't right.

"Mel takes the band 100 per cent seriously, so does Cozy, Jon Lord and myself. But HMS Whitesnake – there's no passengers on that ship. I've worked with Micky for seven years, and his contribution over that time was fine, so I don't like speaking ill of him. But the time was right for a change for *him* and also the Snakes."

What's he gone on to do?

"I've no idea."

Are relations still friendly with him?

"I haven't spoken to Micky for some time."

While we're on the subject of personnel changes, was there any substance in the rumour that Jon Lord was going to be replaced by Darren Wharton (ex-Thin Lizzy keyboard player)?

"None at all. That was f**king infuriating to be perfectly honest. I was working flat out in the studio in Munich and suddenly all these rumours came up, and Jon even called me up one night and said: 'Hello, it's Darren Lord here'. I was ready to put out a really sh***y press release.

"This kiddy (Wharton) was with Lizzy when I started speaking to John Sykes, and Sykes said to me: 'I've heard rumours that Jon (Lord) is leaving', and I said: 'No, not at all'. So he said: 'Oh well, if anything *does* happen, Darren's asked me to say would you consider having him in'. That was the only thing. The only time I've ever met Darren was in Germany when he did some shows with Lizzy and he just seemed a nice little geezer. All we said was: "Ello, wanna drink?' and that was the lot.

"I think it was just *Phonogram*, the record company, who put the press release out, just trying to get some mileage, and unfortunately it's a pisser. The press release *I* was going to put out would've been totally destructive to Darren's career, and wouldn't have harmed us at all, but I didn't want to do it. I met Darren sometime later in a pub, and I said to him: 'I'll forget it all if you go over and introduce yourself to Jon Lord and tell *him* that it's bulls**t'. So that was that."

I heard also that Mark Stanway (from Magnum) was being touted as a possible replacement for Jon Lord.

"I've never heard of Mark Stanway."

He plays keyboards in Magnum. . .

"Well, Magnum supported Whitesnake many years ago. No, that's nonsense. Absolutely *not*. It's all bulls**t. Unless you hear it from me, it's bulls**t!"

In your last interview with Kerrang! (2.12.82) you said that you don't like "white noise merchants". *Do you not think John Sykes is a bit in that mould?*

"We've had week-long talks about that in Munich – because he's got so much there, but he has no real roots in terms of the old bluesers, who of course he's not overly interested in. But I have heard him play some extremely emotive guitar.

"Now there's going to be avenues for his extreme guitar stuff within Whitesnake, which'll be 'Crying In The Rain'-type stuff, featured material. The creative side of Whitesnake covers a multitude of sins. We can go from the blues to the hardest rock, and I think he's going to mature with the band and the band are going to learn from him, too. We've discussed all this upfront.

"I tell you, he's a more exciting guitarist than Gary Moore. Gary tends to muddle a lot of his work. He'll be playing a very romantic ballad or something and then he'll start taking the roof off with the

f**king guitar. My favourite Gary Moore playing is on Cozy Powell's albums where he plays much more controlled and more sensibly, and with a ton of expression."

Can John Sykes write?

"This is something I've yet to find out. It's not really the most important thing. If John comes up with an idea then it'll be explored, the same as any member's. Basically, we've discovered that Mel Galley's and my writing is a marriage made in heaven. It's easy for me to write with guitar players, because I play a bit myself. Rock'n'roll is in essence a guitar situation."

When Colin Hodgkinson joined you said you preferred his bass playing to Neil Murray's because Colin uses a plectrum. Are you happy about going back to Neil Murray's finger style?

"Well, Neil's going to be adapting also. One of the constant arguments I had with Neil in the old Whitesnake was that I wanted him to use a pick on certain things, and he was always into that purist nonsense which to me. . . well it gets up my f**king nose, to be honest. I mean, a song has to be played how it suits. I don't scream and shout on a ballad.

"Neil Murray's bass playing, as I've said before, is the most melodic bass playing I've heard since McCartney. He's a staggering bass player, but he was suffocated by certain members of the first chapter of Whitesnake in terms of being free to experiment and put on a show.

"I could never understand it, because I always had my back to the stage, I always play to the audience: it's the seduction of the audience that's my job, and I trust that the band are getting on with the f**king mustard behind me. So I never saw the little petty politics that were involved with people taking the piss out of each other.

"When I saw Neil playing with Gary (Moore), though, I thought: 'F**king hell – what have I done losing this guy?'. Anyway, now he's back and he's f**king steaming."

Although Coverdale describes 1983 as: "a great year, a lot of lessons learnt", the Snakes' problems were not confined to the simmering misgivings that led to the eventual personnel changes. The recording of the new album, 'Slide It In', was fraught with production difficulties, leading finally to a delay in the release date and an ensuing postponement of the Christmas tour – all booked and advertised – until this February. The problem, it seems, was down to the choice of producer.

At the end of 1982, Coverdale signed a deal with *Geffen Records* in America and developed a "very healthy respect for and strong relationship with John David Kalodner." Kalodner convinced Coverdale that it was time for a change of producer. Until that time Coverdale's producer of long-standing had been the redoubtable Martin Birch, and Coverdale regrets to this day the fact that he didn't square things with Birch before looking for a new man.

"The dirtiest thing I didn't do was talk to Martin, who was up to his ears in the Iron Maiden album at the time. I didn't have the decency, unfortunately, to speak to him about it. As you know yourself, you can only sweep so much s**t under the carpet before you can't ignore it or you can't open the door. It was right at the last minute – we were at a place in Oxfordshire called Shaggem Hall (an affectionate name for one of Jon Lord's former residencies) – and the band kept saying: 'Who the f**k's going to produce?' "

Finally, after Coverdale had checked out endless producers via their work on other people's records "which all had my record player screaming 'no more' ", *Geffen* suggested Eddie Kramer.

"He'd done all the Hendrix things, but of course that was a hundred years ago, and I wasn't really familiar with any of his more recent things apart from a quite limp piece of work for 'Slow' Eddie – is it Slowway or Fastway? – which all the band duly took off the record player and walked across down at Shaggem Hall. I thought: 'Oh s**t'; I didn't know what to do, but I thought: 'Ah well – I'll pursue it anyway and see what it's like'. I could have been healthily surprised. Unfortunately, I wasn't."

Kramer's treatment of the Coverdale voice was, in the singer's opinion, less than satisfactory.

"It got to the point where I thought I'd lost my f**king voice. For three days I was singing and there was no compression on my voice. My voice is wild without compression. It's all over the place. So my bottle was going; I thought: 'F**king hell, I'm losing my voice'.

"Anyway, we messed about with it and got it better. But then the mix of 'Guilty Of Love' took f**king days. I've never mixed like that in my life. There were SIX edits for one three and a half minute song. I mean, c'mon."

Coverdale then split to prepare for the Donington Festival, after which he got back in contact with Martin Birch to attempt a rescue operation on the album. 'Guilty Of Love' was re-recorded, as were the majority of backing tracks from the Kramer sessions and all of Coverdale's vocals.

"At first, Martin (Birch) wouldn't take my calls. He was totally pissed off, quite understandably and justifiably. Anyway, I sent him a really silly note, and he laughed and we got together and talked, and finally we did the album really good. It's the best thing I've ever been involved with.

"We replaced a lot of Micky's guitar with Mel's. Mel is much more of a rocker. Cozy's given us the best foundation *ever* to build on. That guy's a nutter, just out of this world. It's the most exciting drumming I've heard for a long time from him, and I think he feels that way too. Sykesy came over – this was some time ago – and we took some guitar solos off and let him have a mess about but, unfortunately, at that time we couldn't come to any arragements with his manager.

"But we never gave up, and we got him in the end. However, by that time it was too late to have him featured on the album. He's as disappointed as I am, but he's very familiar with the LP, and it won't make that much difference to enjoying the album."

The album is indeed a monster, a far more direct, propulsive collection of songs than the rather patchy 'Saints & Sinners' recording of 1982. The songs here are all upbeat – mid or fast-tempo rockers. The opener, 'Gambler', drives along with a stomp reminiscent of Survivor's 'Eye Of The Tiger', while 'Slide It In' and its companion track 'Spit It Out' are both in the AC/DC head-'em-up, move-'em-out mould, featuring gritty power-chord riffs with acres of space for the Powell backbeat and the nuclear-powered Coverdale voice.

'Slow An' Easy', the opener on Side Two, is something of an epic in the Zeppelin tradition, with Powell's drum sound harking back to the great days of John Bonham, while 'Hungry For Love', the re-recorded 'Guilty Of Love' and the new single, 'Give Me More Time', are all classic Whitesnake rockers – high-energy but well serviced by strong melodies. The one departure is 'Need Your Love So Bad', an additional track available on the cassette version of the album and also the B-side of 'Give Me More Time'. It's an old blues song which Coverdale sings accompanied only by an organ – an interesting diversion though not entirely successful.

A landmark event for Whitesnake in 1983 was headlining the Donington Festival, but the ever-controversial Coverdale again found himself the subject of criticism, particularly over the fact that the sound at the event was uniformly bad for all the support acts yet perfectly adjusted for Whitesnake. Had the Snakes stitched it up for the other bands?

"The accusation was that I had ZZ Top's sound cut down. That is total bulls**t. I put in quad towers and delay towers – I put in the biggest PA. . . I tell you, there was not *one* PA bin left anywhere in any warehouse in the country. It was the biggest PA that's ever been assembled.

"But what I wouldn't do was let the other bands use the delay towers and the quad, because they cost me £80,000. So everybody was using the stage sound apart from Whitesnake. We'd rehearsed for the quad effects and so forth, but for the other bands they just had the rig at the front. Unfortunately, it was very windy, and the wind was blowing on to the stage. I have no control over how the stage is set up, and for the other bands the sound just wasn't projecting. Now when Whitesnake played, the sound was also coming from the back so of course it sounded a lot better.

"People, like the *Sounds* reporter for instance, were saying: 'He wouldn't pull the plug on ZZ Top', and no I didn't. In fact, I got ZZ Top an extra £5,000 'cause I wanted them on the bill. What I think, is that most of the journalists were totally pissed off that ZZ Top didn't blow us off, that's all it was."

Does it upset you that Whitesnake still haven't cracked America?

"No. Not really. It's like a New Year's resolution. 'Right, I'm going to take the septics (*tanks – yanks*) by the short and curlies this year'. But it's not the be-all and the end-all, otherwise I would have artistically topped myself a long time ago. Whitesnake has been plagued by dodgy record companies and even dodgier management. So we'll see. There's plans afoot for us to go out there with Rush in April."

'Slide It In' is a pretty upfront title for an album. Do you think of yourself as a sex object?

"No, not at all. It's just a giggle as far as I'm concerned. I could tell you that 'Slide It In' is a song about oysters or asparagus but, like most of the songs, it's pretty self-explanatory. I've found out from my relationship with my good lady that, and she'll kill me for this, the one way to shut her up is to introduce a bit of horn. I don't set myself up as a marriage guidance counsellor, but it's worked on one or two occasions for me. Well, it's better than bottling it up, isn't it?"

STRIKTLY FOR KONNOISSEURS

TOUCH
'Touch'
(Ariola ARL 5036-1980)

THERE'S A new album winging its way around the *Kerrang!* office right now by a dodgy looking quartet who go under the monicker Grim Reaper. Enthusiastic approval is being accorded the band from corners far and wide; I must admit I haven't given the LP the aural onceover as yet, but by all accounts it's a pretty nifty needle nudger!

So what's the point in rambling ever onwards about a record I ain't even heard yet? Patience petals. . . have you noticed that the aforementioned Reaper doesn't avoid the musical fraternity with his gleaming scythe? In fact, he's perfectly inclined to indulge in the odd piece of gratuitous hack 'n' slash, removing certain cracking outfits from the field without reason or rhyme. Bit of a tinker is lil' ol' Reaper!

Yet, just to prove that *Kerrang!* isn't submerged under a sea of Domesque 'Black Metal' and is prepared to fight for truth and justice – the rest of us all wear white and go under the name of Angel, y'know – it's time to open up the Reaper backlash, exhume certain bloody good-looking corpses from the grave (aka 'The Record And Tape Exchange'!), brush 'em off and re-present them to the public in the full glare of the spotlight! Wakey wakey, it's time for a musical rebirth and I'm here to set the ball rolling, to excite you with a touch!

Touch was an *Ariola* act, born from a band named American Tears who released three *Columbia* albums between '74 and '76, and their solitary self-titled LP hit the racks in 1980. While you might think that Touch's only claim to fame is that vocalist/guitarist Craig Brooks swallowed a bee while performing at the first Donington Festival, let me inform you that their album is in fact a classic in its field, an astounding collection of pomp rock aces, powerful *and* soulful, boasting songwriting and production of a standard that makes many more recent recordings utterly contemptible!

Comprising the aforementioned Brooks, keyboardist/vocalist/songwriter Mark Mangold, bassist/vocalist Doug Howard and drum pounder Glen Kithcart, Touch epitomised all that was great about pomp. How can anyone *still* rate Styx when this album is around? Ah well, the blind shall lead the blind and necrophilia has its place, I guess!

The album kicks off with 'Don't You Know What Love Is?' A track later covered by Lionheart (er. . . what better recommendation?), it features a spacey guitar riff that gives way to a perfectly delivered vocal, complemented by the tightest harmonies this side of Rock Goddess. It really is a killer, a word which you find yourself repeating for the duration of every hot 'n' spicy number – the single of the time, 'When The Spirit Moves You', for example, full of sparkling keyboard fills, or the ultra-rocking 'Black Star', not to mention my personal favourite 'Yes (You Need To Rock 'N' Roll)', where we are told: *'Yes, you need to rock 'n' roll son/of course you need your rock 'n' roll son/Yes, you need to rock 'n' roll till dawn!'* Crass for sure but, within the context of this magnificent album, sheer bloody poetry!

Where Touch disappeared to is anyone's guess, though Brooks and Mangold contributed to last year's excellent Michael Bolton album. So, unless the guys are reading this and drop me a line, you'll just have to content yourselves with scrounging around for this little stormer! Believe me, not since the great American goldrush has scavaging been so worthwhile!

HOWARD JOHNSON

KOMMUNICATION

Say it loud to Kommunication, Kerrang!, 40 Long Acre, London WC2

KERRANG!, you're the only one who can help us! Please convey this message to a certain Mr Steve Harris and his mates called Iron Maiden, then perhaps their majesties would, at least, deign to give us an explanation.

They were supposed to play a concert in Padova, Italy, on December 12. Maiden are very popular here in the land of 'Pizza and Spaghetti' and we had been waiting for them for two years. The tickets were all sold out and kids were flocking to Padova from every part of Italy. Our expectations were to be fulfilled, Iron Maiden had finally arrived!

So, when the day came, we were queueing outside the concert hall with thousands of other punters. Suddenly, a man calls us and tells us that the band will not be playing because their instruments and lorries are cut off by the snow in Switzerland. He also told us the show was going to be re-scheduled for the following week; but this never happened!

After a long two year wait we couldn't even see our favourite band simply because they didn't want to play. What the hell do they mean? Are the Italian kids second class fans? We hope Mr Steve Harris will be so kind as to give us an answer because we've really had enough! **A bunch of Venetian Metal Maniacs.**

PS. *Kerrang!* you're always the greatest! Keep on rocking!

According to a spokesman for the band, the gig at Padova was never re-scheduled at all due to prior commitments. The band apologise for any inconvenience caused to their Italian following and promise to play shows in that country late next summer when they go back on the road.

WE NOTICED in *Kerrang!* no. 58 the female 'eadbangers poll for the *'Biggest Plonker Awards'*. We agree with most of those chosen, especially Bruce. But, for some reason, you did not include MSG's Gary 'Big Balls' Barden who has the knack of wearing jeans that are tight in all the right places!

Please have a look through your *Kerrangs* (mag of the century – grovel, grovel!) and give a little more thought to your decision.

Glad to see we're not the only ones to notice these things. **Anne and Audrey, two female 'eadbangers from Haggis Land.**

IN RESPONSE to Andrew Field of Glasgow's letter (HOJO HOE-DOWN (1) *Kerrang!* 57), I, like him, have built up a small record collection by reading your staffs' record reviews, taking note of what they think, and then buying the record if I want it.

What upset me was the way he went at HJ because he did not give a favourable review to Styx's 'Kilroy Was Here'. What HJ did was to give his own OPINION i.e. what he thought of the record and the group. Just because HJ no longer thinks the sun shines out of Styx's . . . eyes, it does not mean that other people automatically think the same way. If they want to buy the record, they will, regardless of what HJ thinks and writes.

The same applies to the Saga interview. If it doesn't agree with Andrew Field's opinion there's no need to start foaming at the mouth!

Howard Johnson and the rest of the writers at *Kerrang!* do an excellent job, keep it up. **Ian Parker, Shirley, Southampton.**

MY 'CLAIM TO FAME' is that I am the son of a bitch who pinched Wrathchild's 'huge' backdrop (see *Kerrang!* 57, *Mayhem*) in Leeds last month (it's taken them a long time to realise it's gone missing, hasn't it?)

Well, lads (and Rocky), my philosophy on life is as follows: If I pay my hard earned dole money for something and it doesn't give value for money I must try to rectify the balance in any way possible.

I went to the aforementioned Wrathwally gig and was very disappointed. Their show was worth about 30 pence, which, after paying £1-50p to get in, left me with a deficit of £1-20p. I figured their backdrop was worth £1-20p, so I nicked it. However, on closer inspection, I saw it was worth £1-25p leaving me in pocket by five pence. This has since been put into an envelope and posted to *Neon*, their label.

Having pinched said backdrop I realised I didn't want it and had nowhere to keep it. I showed it to my local heroes, Virgin, who suggested I shove it up Mr Shades' arse (you know, the place he talks from)! But I'm not one for trouble (and neither are Virgin), so I donated it to the Leeds City Council (Dustbinmen Division) who graciously accepted it.

Please print this letter for I believe Wrathdick should know the truth.

Yours thievingly, **The Phantom Backdrop Burglar, Virgin White Hot City, Leeds, W. Yorks.**

ME AND three mates went to see Def Leppard at Nottingham Royal Concert Hall on December 4. We're from Hull so we were expecting some atmosphere like we get at our City Hall and Queen's Hall, Leeds. So, we pay our money, we travel the 180 or so miles to Nottingham – and what do we find?!! Usherettes, *'No Smoking'* signs, fixed seating and bouncers with ties on!! Well, so be it.

The Leppards appear so we decide to give it some 'gip' in the gangway next to our seats. *"Sorry lads, you'll have to sit down,"* says one of the bouncers. At this point we were wondering whether this was a rock concert or a Christmas pantomime. After many threats, two-word statements concerning sex and travel and the promise of more bouncers we returned to our seats; but we stood on 'em and headbanged anyway.

Def Leppard were great, but we'd like to say on behalf of ourselves and the rockers from Mansfield we met in the bar – Nottingham rockers, you're a set of wimps! If it'd been *anywhere else* the bouncers wouldn't have stood a chance. And we were the only ones headbanging!!

So, a word of advice to anyone going to a concert in Nottingham – DON'T! *'Rock, rock till you drop'*? You lot in Nottingham dropped before you started! **Andy, Digs, Rich & Ali.**

PS. Turn it up next time, Joe, we could still hear ourselves scream!

DAVE DICKSON (left): 'Little person of the year'.

DEAR ESTEEMED SIRS,
We, the National Administrative Council of Midgets, Runts, Dwarves, Tinies and Hobbits, would like to announce that in an almost unanimous vote David Dickson, of your magazine fame, has been voted *Little Person Of The Year!*

Many of us thought the lovable little Muppet wouldn't make it seeing as he's had the s**t beaten out of him in previous years by such famous tiddlers as R2-D2, Sooty, K-9, The Entire Thunderbirds Team (except Lady Penelope), Joe 90, Scrummet the electric mole and Ronnie Corbett. This year the voters obviously wanted a human being . . . but had to make do with Dave. We are all *very* happy for him.

So can we have a photograph of the little man, preferably a picture of him clutching the NACoMRDTH award – clutching it to his tiny breast. Or a picture of him not wearing anything at all. Or both!

Thank you, thank you, thank you. **Mrs G Dickson (no relation), Albert C Dickson (no relation), Dickson Of Dock Green (no relation), Ex-President Richard M. Nickson (cousin by marriage).**

PS. If you can't persuade him to take all his clothes off (like he did in that underground classic rude magazine 'Gay Dwarves Go Camping With Mr Plod') maybe he's willing to take off his shades and stacks. Maybe not. **Emily Dickson, famous dead American poetess (no relation).**

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GILLAN	1	5	—	7	—	2	2	2
HAWKWIND	1	7	2	8	—	1	1	1
HENDRIX	—	1	—	1	—	—	—	1
IRON MAIDEN	5	10	3	10	2	3	2	4
JUDAS PRIEST	3	8	1	9	2	1	2	2
KISS	4	10	6	11	2	2	—	1
LED ZEP	4	10	2	12	2	1	—	1
SKYNYRD	—	2	1	2	—	1	—	—
MOTORHEAD	9	12	5	14	3	2	1	3
M.S.G.	1	5	—	7	—	1	1	1
PINK FLOYD	2	5	2	5	—	2	1	1
RAINBOW	2	9	3	10	2	—	3	2
ROLLING STONES	4	4	2	3	—	1	—	1
RUSH	2	8	2	10	1	1	1	1
SAXON	3	8	2	9	1	2	1	1
SCORPIONS	3	6	1	7	1	1	1	1
STATUS QUO	5	7	4	10	2	2	1	2
THIN LIZZY	8	5	2	9	1	1	1	—
UFO	1	6	—	5	1	2	2	1
WHITESNAKE	4	8	4	9	2	2	2	1
YES	2	2	2	3	—	1	—	1
QUEEN	6	5	4	10	—	1	1	1

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"BEHOLD THE HAMMER"

CHRIS WELCH journeys many leagues in search of the MIGHTY THOR.

A BLOND giant with rippling muscles and shoulder-length hair, swung a huge silver hammer high above his head and crashed it onto the stage. It made deafening contact and an explosion and a blinding flash seared the eyeballs of a horde of yelling fans. It was midnight in a frantic New York disco, and I had been without sleep for 24 hours. But when the Mighty Thor is onstage – nobody sleeps. Having jetted across the Atlantic on the ultimate mystery tour, the least I could do was stay awake and look lively.

After all, I was the guest of *Mongol Horde* records, the maddest bunch of high energy pranksters in America, and the brains behind a Heavy Metal crusade they hope will soon be invading our shores.

"Why don't you come over to a party to launch Thor?" came the voice of one Steve Pross over the phone a few days earlier. He sounded like a high-powered business executive, and not the sort of man to be trifled with. I went and found myself mixed up in a caper that was like a cross between 'Mad Max' and 'Animal House'.

It was an exciting three days, engineered by Mr. Pross, who turned out to be a fast-talking tearaway, stomping around his Heavy Metal empire shouting advice, roaring with laughter and emitting a stream of hilarious one-liners. In comparison, even the Mighty Thor, a mild-mannered Canadian covered in studs, weapons and hair, seemed a normal, down-to-earth guy.

It was raining in London when I left at midday on the *Pan Am* jumbo, but in New York it was warm and sunny and only the day before the temperature had hit 100 degrees. I was met by *Mongol Horde* art director Greg Geffner who recognised me from the copy of *Kerrang!* I had been furiously waving at the 500 people milling around the terminal.

His open-topped sports car whisked us across the highways, snaking among the waterways and marinas of Long Island to the *Mongol Horde* office, a spread of single-storey buildings on a trading estate. Steve Pross met us wearing the slightly preoccupied look of a man trying to run a brace of record labels, a distribution company and warehouse, and launch a highly dodgy stage act in a flash Manhattan disco that very night. "Hi," he said, gazing at a mass of figures pouring out of a computer.

After a guided tour of the warehouse, it was time to hit the road for Manhattan, and we squealed along the highways in Steve's all-talking Japanese car. "Come on!" he yelled, "The Mighty Thor is unchained at midnight!"

Screeching down Broadway, we parked at 17th Street outside *The Underground*, with its 'London Transport' logo, a dazzling, vibrant disco beneath the premises of Andy Warhol's Factory. Lights flashed up the walls like lightning bolts on a mountain, and dozens of men, mostly gays dressed as English public schoolboys or Puerto Rican youths wearing 'I Love New York' caps, danced away their terror of being Atom-bombed by the Russians.

Meanwhile, the Mighty Thor was limbering up, preparing for battle. His band included a Korean guitarist, one Jimmy Whang, (brought in specially for the gig and since replaced by Steve Price), back-up vocalist/wife/manager Pantera, whose dress consisted mainly of holes, Mike Favata on drums and Keith Zazzi on bass, all of them decked in black leather, chains and studs.

Dosing myself with seven-dollar bottles of beer to keep from collapsing, I pushed my way to the front to witness the legend in action. But a Puerto Rican youth plonked himself in front of me on the stage, effectively blocking the view, and resolutely turned his back on Thor to signal his contempt for this display of Nordic supremacy. No sense of humour these disco fans.

Thor, in a black cloak, picked his way gingerly onto the tiny, crowded stage, while his band struck up with 'Lightning Strikes Again' from his *Mongol Horde* mini-LP 'Unchained.' A chorus of whistles greeted his appearance as clouds of choking smoke billowed around the amps. High above his head he clutched The Hammer, going into his impressive 'BEHOLD' routine, bellowing the cry with the full force of his expanded lungs. The flames seared my eyes and the smoke was like mustard gas. . .

"I see Thor as a kind of Clint Eastwood character, a bit maniacal and crazed. He's on the side of good, but he does crazy things."

Thor ripped off his cloak and lashed the deck with a length of clanking chain. *"Anger is my middle name,"* he shrieked, baring his chest until it seemed to fill the stage with hair and sinew. More sheets of flame came up from smoke-pots strewn among the instruments and I wondered if the New York fire chief had been informed. The Korean guitarist went red in the face from his exertions as the band rolled through 'Rock The City', 'Lazer Eyes' and 'Death March' with the kind of nervous, trippy beat that reminded me of Nazareth.

It wasn't heavy exactly, as they use a lot of vocal harmonies and quite sophisticated keyboard stuff, and indeed Thor admitted to me later that some die-hards had accused him of the cardinal sin of being 'False Metal'. But this was Metal of a different kind, cold, sharp, glittering and armed with some memorable, thunderous riffs. Thor himself sang with a voice milder than his muscles might suggest, but then he *is* a 'goodie', even if he does lose his temper once in a while (particularly on Thorsday).

"Are we Heavy Metal?" demanded Thor at one stage. "Are we gonna rock the city?" Strangled yells from the gays seemed to indicate they approved of his plans. Three Amazons joined the boys onstage and the tempo increased to a furious pace, while more flames billowed and I cast around nervously for the fire exits.

Thor seemed well pleased with his evening's work.

"That was just a taste of our full show," he explained in the dressing room later. "I first had the concept of Thor ten years ago and I had another album out then. It all started when I was living in Vancouver and took up muscle building. I entered the Mr. Universe contest, and I later became Mr. Canada and Mr. Teenage USA. But body building doesn't really help my singing as much as it helps my image. My first album was called 'Keep The Dogs Away', but back then I had a lot of management trouble. Now I'm back and nothing is going to stop The Mighty Thor!

"I have a fully synchronised show so when the hammer comes down the bombs go off, but I need a lot more room than I had tonight. Eventually, I'm gonna have a laser hammer and get holograms on the smoke so it looks 3D. I see Thor as a kind of Clint Eastwood character, a bit maniacal and crazed. He's on the side of good, but he does crazy things. I get quite destructive, chopping gladiators heads off and beating guys up in the audience. My natural enemy is someone called Metallus. He's a kind of Heavy Metal Bluto."

Thor explained his obsession with Super Heroes which started when he was a kid.

"I was always interested in mythology and heroes – even Popeye! When I was a kid I used to dress up as Superman. Everybody thought I was crazy, right? I'd go to school like Clark Kent and then change in the classroom. I thought I had superpowers – then I got beaten up. I actually jumped out of a first storey window and got concussion. That's when I realised I *wasn't* Superman. I was around seven years old then."

No wonder he took up muscle building. . . "Yeah, I was a skinny kid and got pushed around. My brother was a football hero and I admired him. He got me into weight training and I got stronger."

Did he then wreak vengeance on the kids who'd beat him up?

"Oh yeah, there was one guy I wreaked vengeance on. But, basically, I just wanted to be noticed. I wanted to be outstanding in athletics and make the team, which I did."

Thor plays the London, *Marquee Club* on February 8. Be there, or he might wreak vengeance on you.

THOR & PANTERA

Pic Mark Weiss

ANN OF A 1000 DAZE

. . . but this Boleyn (pictured left) has her head firmly in place, says PAUL SUTER.

'HELLION', THE dictionary has it, is a troublesome, mischievous child. Hence, most people's assumption that the band of the same name is yet another passenger on the devil-worshipping platform can be summarily dismissed – the title actually comes from a neighbour's letter of complaint after one of their band parties, a letter that described them as a bunch of 'hellions'. Obviously a well-read neighbourhood . . .

Hellion actually represent all that's good about Los Angeles Metal right now, boasting great songs, with a backbone of steel, that hit like an out-of-control tank but leave fond, lingering memories later. They're not alone as a quality act, of course, but it's strange that record companies have begun signing some pretty awful substitutes for the real thing simply because of their LA addresses, while Hellion remain deal-less yet outdraw them all.

They *have* recorded, though; first a rushed, low-budget single on *Mystic Records*, who soon turned out to be *Mistake Records*, followed by a four-track EP on their own label, *Bongus Lodus Records*, which made a respectable showing in the import charts recently. And, despite their lack of attention back home, they *have* come to the notice of the excellent *Music For Nations* label in London, who have just released a 30 minute mini-album by them, containing remixes of the four tracks on their import release plus two newly recorded numbers.

They're still a young band, having been together for little more than a year, but already they've built up a strong local following – more than one outfit has refused to headline over them in the knowledge that Hellion fans would outnumber their own; a pointer to their growing success was their top place in a recent readers poll of LA Metal bands in *Streetscene* magazine.

Yes, they're troublesome children okay. Sneaking in from apparently nowhere to win polls and pack out the *Troubador* consistently, with the result that the media have largely chosen to shun them as upstarts. LA's self-appointed HM station, *KMET*, for example, continues to do its best to ignore them, though the barriers are crumbling – management companies are starting to sniff around in a big way (big names too), and the record companies are slowly waking up to one of the largest and most devoted followings LA has seen since Van Halen kicked off the masterplan that was to take them to the top.

That particular rise owed a great deal to the analytical intelligence of Dave Lee Roth, who was smart enough to know what to do, when to do it, and how to do it, so it's no mean compliment to Hellion's leader Ann Boleyn that one prospective manager from the big league backed off because he "*couldn't handle another Dave Lee Roth*". She's the brains behind the unremitting rise of Hellion, and her visit to Britain last October gave yours truly the chance to interrogate her on the band that the media have (deliberately?) forgotten.

"Well, the group started off as more or less an underground outfit. We put on our own self-promoted shows rather than doing club dates, so we weren't as accessible to people who were only really aware of the club scene.

"In fact, Hellion has become a rather different entity; we're not like the majority of the club bands. As Heavy Metal has got big in Los Angeles so people have got more into the trendy side of it, but we don't aim to appeal to those followers of the trend. At the start the band wasn't even serious, we'd just play parties and have a good time, but the news spread and we started to get a following; we started to keep in touch with our fans just to let them know where the parties were."

It was illegal under the licensing laws for the band to *advertise* their parties, so the link with the fans was built up so that the latter could be contacted by mail or phone – people would 'sign in' at the parties to get onto the mailing list.

The parties were being held at what became known as 'The Annieville Horror House', a large building in Tujunga, outside LA, that had been the scene of several bikers' deaths. It became the band's home for a year for the simple reason that they were poor and, as nobody else was prepared to rent it, the price was dirt cheap. Something to do with ghosts that left the echo of footsteps on carpeted floors and whispered your name from the foot of the bed in the middle of the night. Shudder . . .

All good things – *and* living in a haunted house – must come to an end, though. One massive party drew well over a thousand people and the resulting complaints from neighbours caused the police to try and stop it. A mini-riot ensued, a police car was smashed up by the irate partygoers who didn't want to leave, and it was doubtless no coincidence that a demolition order was promptly slapped on the house.

"When we found out that we were no longer able to live in the house we had two choices – either break up through lack of money, or try and become an earning club band. We chose the latter and set up the mailing list as something more than a party tip-off.

"What had happened was that the kids who were getting into our band were kids who hadn't previously been into going to Hollywood clubs, a lot of them had never been to one, so when we started playing the clubs we were bringing in a whole new clientele rather than the same old crowd. A lot of the other bands saw us as a brand new entity and were extremely jealous when we started getting top bookings. Initially, there was a lot of tension between them and us."

Interestingly a June raid on Hellion's offices didn't just clean them out of $20,000-worth of equipment, the raiders also made a point of stealing the band's mailing list in an apparent attempt to cripple them. Today, however, most of the network has been successfully rebuilt – and rival acts are beginning to accept them to the point of packing out their post-gig parties, one of which actually outdrew a Van Halen party held the week before!

Cynically, it might be suggested that Hellion's evident strength is forcing second thoughts from otherwise unwilling parties, but then again maybe not. After all, their determination to build to a point where someone *has* to give them a deal, rather than rushing about going: '*me, me, I'm an LA Metal band, too*', has left them last in line for the proverbial signature on the dotted line. However, their position must surely pay off, and negotiations are even now very much on the cards following an approach from a major label. Their triumph in that *Streetscene* readers poll is evidence enough of the size and commitment of their following . . .

"I think the poll surprised us as much as anybody, though we do have a really *strong* following. W.A.S.P. may be able to draw more people to a bigger show, but such bands have primarily done that by taking out lots of advertising and so on. We just have to rely on what limited resources we have and mostly that's the kids. We don't have a lot of money but we do have a lot of people who are real excited about the band, so we get them working as kind of promotion directors in their own areas – it's their responsibility to make sure that people near them know about a show."

As a self-managed band with financial resources close to zero, Hellion have had to build from the grassroots up, and the success of their approach is finally beginning to show. They spend time and effort, instead of money, keeping close personal ties with their ever-growing following, to the point of even driving some of them home after shows – the same ones who live so far away and have so little money they'll start walking to the show at seven in the morning to make sure they get in before the *'house full'* signs go up.

"It's a heavy burden to bear alright, trying to keep everything moving in an upward direction. We've been contacted by a lot of managers recently who could take over a lot of the workload, but they just seem to see the band as an opportunity to make some money. We just have to ask ourselves what they can do for us that we're not doing already, and that's kept away a lot of beginner-type managers, who would scare off legitimate interest, anyway. No record manager wants to deal with a guy who thinks he knows it all when he doesn't.

"Then we were getting established managers coming along who had preconceived notions about what kind of a band they wanted to have. Make me the next Pat Benatar (!), make the band the next Def Leppard – it was suggested that I should go on wearing a dress and that we should fire Ray Schenk (guitarist) because he's too tall!!! It was confusing for us to have people with track records approaching us like

CONTINUES OVER

HELLION (left-right): Alan Barlam (guitar), Ann Boleyn (vocals), Ray Schenk (guitar), Bill Sweet (bass), Sean Kelley (drums).

FROM PREVIOUS PAGE

that, because we really didn't know if we were doing the right thing or not, but we ultimately decided that we didn't want to become another manufactured product.

"Everyone in the band has been very supportive of everyone else right from the start, so we decided that if we stick it out together, make plans and carry those plans through it will be a continual building process. We've set up the organisation of the band on that premise. The easy route may be the most appealing, but it's not always the best."

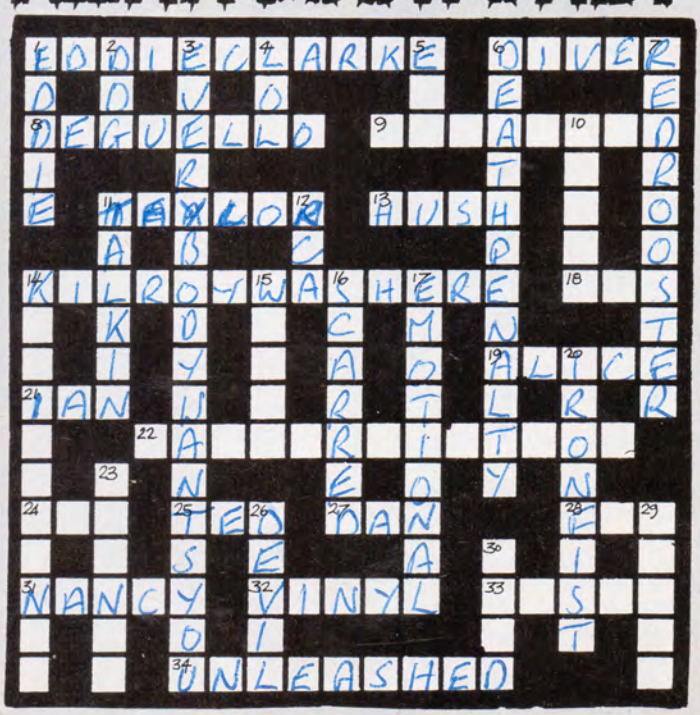
The stark truth, however, is that the route ought to be pretty easy for Hellion, if their quality is to be adequately rewarded. Their heritage lies in the heaviness of the likes of Deep Purple, AC/DC, The Scorpions and Dio, sound roots on which they build a crippling Metallic onslaught complete with twin guitars, a thundering rhythm section and the occasional addition of Ann Boleyn's hot-rodded *Hammond* C3.

And then there's the vocals; ironically, Ann is only the singer because she was coerced by the band into her first ever vocal appearance a mere 18 months ago, having previously been a keyboards player exclusively. Imagine the Headpins' Darby Mills with a supercharged snarl, or maybe a female Bon Scott, and you begin to get the picture. Simply, she's a truly spectacular talent, but insists that she's only a part of the band, all of them being equal members of the unit.

I could go on, at great length too, about the colourful background of Ann Boleyn. Her stage name, for example, may be the perfect Metallic pseudonym, but it doesn't reveal that she *is* actually descended from that short-lived Queen of England. In addition, her career as a keyboards player includes an unfulfilled invitation whilst still at school – and hence nixed by her parents – from Tommy Bolin to join his pre-Purple band Zephyr, and there was also a brief liaison with The Runaways as they were forming – Kim Fowley tried to persuade her to drop keyboards in favour of the bass ("But I don't play bass." "That's okay, we're using session musicians anyway"). Thereafter, she was a *KROQ* DJ, the first to play Whitesnake in LA and probably Rush too, and has also acted in several films.

However, Monsigneur Bonutto's editing pen may well be hard at work already, so suffice it to say that I'm emphatically on record as stating that Hellion merit success in a big, big way. Would I dare to offer up a turkey and expect to keep face with you all? Turn up at the *Marquee* on January 30 and I'll prove I'm right. Or at least Hellion will . . .

KERROSSWORD!



ACROSS

1 He's an easy liver (5.6)
6 1 down put one down! (5)
8 A ZZ Top fave (8)
9 Trio of reds under the bed (8)
11 A Queenly suit maker? (6)
13 One of Purple's first 45s (4)
14 What Styx wrote on the wall (6.3.4)
18 Time and a word band (3)
19 Mr/Ms Cooper (5)
21 Just Gillan (3)
22 Poser from Twelfth Night (4.2.7)
24 Three letters for 14 down (1.1.1)
25 Mr. Nugent (3)
27 . . . And Mr. McCafferty (3)
28 Heep serenaded a fire one (3)
31 A hearty Wilson (5)
32 Kansas' confessions (5)
33 Day. One-time vocalist with 10 down (5)
34 What Priest were in the east (9)

DOWN

1 A Van Halen (5)
2 Rush spotted a snow one (3)
3 A problem for Billy Squier (9.5.3)
4 This Coxhill's supported Kevin Ayers and David Bedford (3)
5 The age of Metal? (3)
6 Imposed by the Witchfinder? (5.7)
7 Stones scored with the little one. . . but did it give them the bird? (3.7)
10 Dukes for 25 across (5)
11 What 1 down ain't doin' about love (6)
12 Triumphal label (1.1.1)
14 Driver of a Speedwagon (5.6)
15 This Robert enjoyed some credibility with Soft Machine (5)
16 What Rose Tattoo are for life (7)
17 Stoned rescue (9)
20 Motorhead's heavy hand (4.4)
23 Mr. Montrose (5)
26 Whom Ozzy talks of (5)
29 Stones got theirs out! (2.3)
30 Bostonian Delp (4)

SOLUTION

ACROSS: 1. Eddie Clarke 6. Diver 8. Deguello 9. Dagaband 11. Taylor 13. Hush 14. Kilroy Was Here 18. Yes 19. Alice 21. Ian 22. Fact Or Fiction 24. REO 25. Ted 27. Dan 28. Fly 31. Nancy 32. Vinyl 33. Rusty 34. Unleashed.

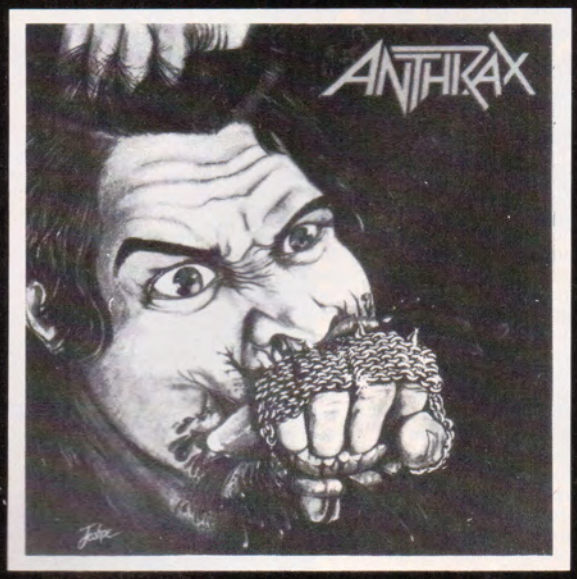
DOWN: 1. Eddie 2. Dog 3. Everybody Wants You 4. Lol 5. Era 6. Death Penalty 7. Red Rooster 10. Arnboy 11. Talkin' 12. RCA 14. Kevin Cronin 15. Wyatt 16. Scarred 17. Emotional 20. Iron Fist 23. Ronnie 26. Devil 29. Ya Yas 30. Brad.

Next issue on sale February 9

MUSIC FOR NATIONS

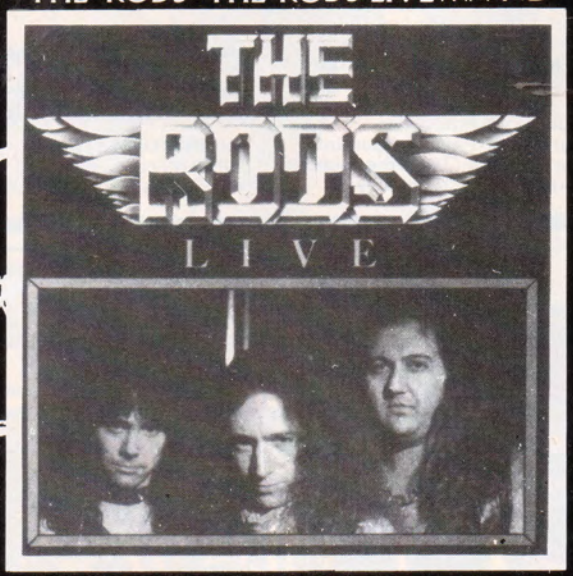
NEW ALBUMS

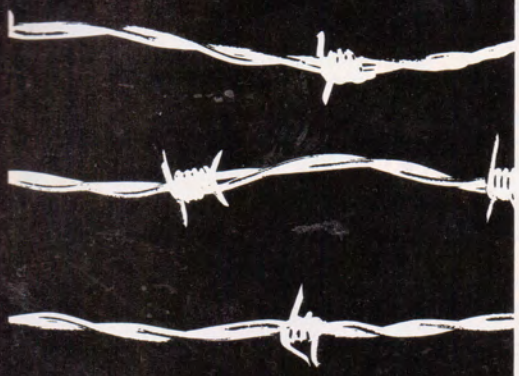
ANTHRAX 'FISTFUL OF METAL' MFN 14



HELLION 'HELLION' MFN 15

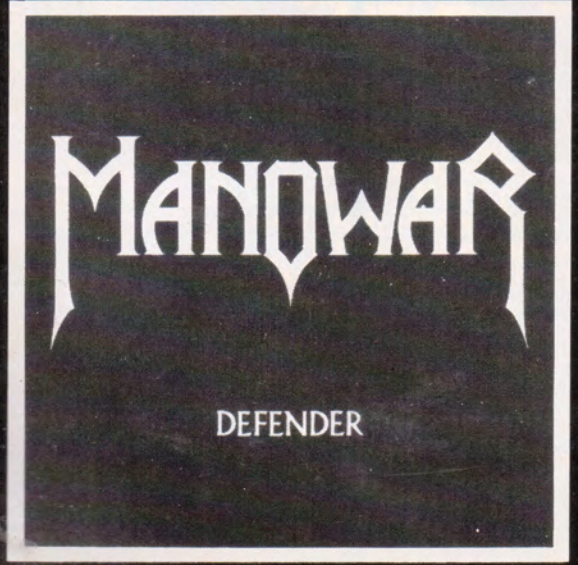
THE RODS 'THE RODS LIVE' MFN 16





NEW 12" SINGLES

MANOWAR "DEFENDER" 12 KUT 102



METALLICA 'JUMP IN THE FIRE' 12 KUT 105

INCLUDES TWO LIVE TRACKS

NEW EXCITER L.P. 'VIOLENCE AND FORCE' DUE SOON MFN 17

Kultcora

Edited by MALCOLM DOME

NEWS

KACE INTERNATIONAL have just issued on video **'Rainbow Bridge'** the classic **Jimi Hendrix** movie first issued in 1971. Running for 72 minutes the film deals with an occult commune on the Isle of Maui which is visited by aliens from the planet Venus!

The soundtrack features 14 Hendrix numbers including 'Ezy Rider', 'Foxy Lady', 'Purple Haze' and 'Voodoo Chile'.

The video is available in both VHS/Beta formats, retails at £24.95 and is on sale at branches of *W H Smith* and *Virgin* as well as most high street video outlets.

RCA'S VIDEODISCS DIVISION recently announced a list of their top 20 sellers to date. Of special interest to *Kerrang!* readers is the presence of **'Poltergeist'** (number 6), **'The Tubes Video'** (9), **'2001: A Space Odyssey'** (13).

AMONG THOSE videos being released in February by *Thorn EMI* are **'Halloween III: Season Of The Witch'** and **'Ator, The Fighting Eagle'**.

HOT ON the heels of their recent 'Recital Of The Script' live video, **Marillion** are to put out a new cassette in March. Titled **'The Marillion Video EP'** it features just two tracks, both recorded at *Hammersmith Odeon, viz* **'Grendel'** (17 minutes long) and **'The Web'** (eight minutes). It's put out by *Picture Music International.*

A NEW six-part TV series on the history of rock'n'roll has just been launched by *Central.* Screened on Saturday nights, the series is called **'The Roots Of Rock 'N' Roll'.** It was produced and directed by **Mike Mansfield.**

The same company are also running a series of late night programmes featuring some of rock's biggest stars recorded in concert. *Kerrang!* readers should particularly watch out for **Pink Floyd** making an appearance on March 24.

ROBERT PLANT makes an appearance on **Paul Gambaccini's** rock programme **'The Other Side Of The Tracks'**. It's screened by *Channel 4* on Saturday, February 4, and Plant will be talking about his career inbetween live footage/video clips.

'THE SINGLES FILE' is the title of the latest **Kate Bush** video release on *Picture Music International.* It features the promotional videos for: **'Wuthering Heights', 'The Man With The Child In His Eyes', 'Hammer Horror', 'Wow', 'Them Heavy People', 'Breathing', 'Babooshka', 'Army Dreamers', 'Sat In Your Lap', 'The Dreaming', 'Suspended In Gaffa'** and **'There Goes A Tenner'.**

Coinciding with this video, *EMI* have issued a box set of all Ms Bush's 12 UK singles (plus **'Ne't 'enfuis Pas'**, previously only released in France) under the same title. The package also contains a booklet of colour photos and lyrics.

TOP GERMAN glamour/fashion photographer **Helmut Newton** (one of **Ray Palmer's** heroes) was the man commissioned to shoot the front cover picture for the upcoming **Scorpions** album, **'Love At First Sting'**, released through *Harvest* on February 13.

Newton was the originator of an entire style of artistic nude photography in the Sixties.

FILMS

'BRAINSTORM' (15)

BORROWING ELEMENTS from 'WarGames', '2001' and a host of other sci-fi movies has not diluted the power of 'Brainstorm' in the slightest. The story meanders, often changing course in mid-scene, yet still manages to leave you with a clutch of powerful images.

Scientists Christopher Walken ('Dogs Of War') and Louise Fletcher ('One Flew Over The Cuckoo's Nest') have developed a brain wave device that can record pictures and sensations on tape and then play them back for armchair thrill seekers. While they demonstrate their miraculous new invention to boss Cliff Robertson we get the chance to experience the delights of 'Super Panavision' techniques, which, as used here, make 'Cinerama' (remember that?) look like a 12" black and white portable as we fly over the Grand Canyon, go horse riding, grand prix racing and drive off a cliff into mid-air.

Sadly, for Walken and Fletcher their invention is commandeered by the military. The two scientists then take steps to recover it. But before they can do so, Ms Fletcher suffers a heart attack and dies – recording her final moments on tape for Walken's eyes alone.

At this point the plot gets rather entangled and several strands are never taken up. A hush-hush brainwashing project for instance is hinted at, but then dropped. Instead we follow Walken's attempts to 'access' himself into the firm's computer so that he can view the 'death tape' and take 'the ultimate trip'.

The special effects by Douglas Trumbull ('Raiders', 'Close Encounters') are good, but his vision of life after death is a mite too fanciful to be convincing. And a romantic side plot involving Walken and his estranged wife, the late Natalie Wood, is superfluous.

All in all it's a gripping, if flawed, thriller.

PAUL ROLAND

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VIDEOS

'WHITESNAKE LIVE' (Picture Music International)

AN ODD little group is Whitesnake. Personnel changes of Thatcher cabinet proportions, albums of variable quality (bad to worse), *but* they've also produced a string of singles and the odd heart-felt ballad which are quite superb. And whoever master-minded the running order and choice of songs for 'Whitesnake Live' (recorded at Donington '83) has really earned his corn because this *really is* Whitesnake at their best. 'Guilty Of Love', 'Mistreated', 'Fool For Your Lovin', 'Here I Go Again'. . . the list goes on and the songs retain a surprisingly high standard.

However, Whitesnake are amazingly tedious to watch. Aside from Coverdale's flowing locks and microphone gyrations (the end of the video is killingly funny) the band are pathetic as a visual entity, very pensionable and thoroughly uninteresting. Micky Moody looks the archetypal *'serious muso'* who doesn't have a clue how to entertain, while Mel Galley seems kitted as if a member of Saga – I can't think of a worse insult. The only other point of interest is in wondering whether Jon Lord will actually last the duration of the show (he does – just). Cozy Powell sports a very pretty *beret* but that's the height of excitement here. Give me a *'best of'* compilation LP and keep the video.

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HEAVEN: "good, slightly-sleazy-but-fun hard rock."

RUSH
The Forum, Montreal

THIS REVIEW is part of an on-going (with me anyway) situation of delivering over-the-top pieces with the barest restraint imaginable . . .

For a long time now Rush have been my favourite band (six years for you trivia buffs!) It has been a personal ambition to review them and pour an endless stream of superlatives and mad alliterations over them, and this Christmas I finally got my chance.

My younger cousin came bolting through the door to my bedroom screaming some unintelligible nonsense about having just bought tickets for the Rush Xmas gig at the Forum. The day arrived and off we went.

The Montreal Forum is a massive place, a concrete mega-structure that makes venues such as our own Wembley Arena look like Len Fairclough's tobacco tin! But when Rush eased into 'Spirit Of Radio' the size of the place didn't seem to matter; they were onstage, that was the most important thing.

Classic was followed by classic. 'Tom Sawyer', 'Subdivisions', 'New World Man', the list is endless and finally included a couple of new songs. The titles were extremely difficult to hear due to a ruck that exploded in the seats just above mine, but I think one was called 'Distances' and the other 'The Prejudice'. Never mind, both newies showed that Rush are continuing to grow. The next album (out in the Spring) looks like being their most accomplished.

As for the actual show, I can only say that for as long as I've been going to see Rush they've only ever played a couple of duffers – this was a stunner!

They're peerless.

PAT CRAIG

GRIM REAPER
Nags Head, Malvern

AFTER A successful year, which has seen the band rise rapidly in status and pack 'em in wherever they've played, it was obvious that tonight's Christmas party was going to be special.

'Dead On Arrival' has fast become a classic set opener with its instantly memorable chorus and chugging bass line, and it's clear that the rhythm section of drummer Lee Harris and bassist Dave Wanklin has clicked into place. Two more crowd faves follow, 'All Hell Let Loose' and 'Wrath Of The Ripper', the latter causing a frenzy of air-guitaring and head-shaking with its supercharged riff.

Singer Steve Grimmett's voice leaps out of the speakers, grabs you by the scruff of the neck and drags you into the songs, involving you completely. He's got one hell of a powerful voice, which couples perfectly with the dextrous guitar playing of Nick Bowcott who has a certain empathy for his instrument, feeling and shaping its sounds at will. Random feedback is moulded into a sustained note, and his skill at improvisation means fills, squeals and bursts of lead surface in songs already dripping with axework.

Mid-set, they deliver their old classic 'The Reaper' and, later, close the show with the great soccer-style chant of 'See You In Hell'. Two encores follow – the band (and audience) are bathed in sweat, condensation runs in rivers down the walls and then it's over. You feel as though you've been run over by a steam-roller and raped by 10 Amazonian women. Reaper leave you satisfied – nuff said?

Well nearly, but after all this superfluous praise a couple of niggles. Live, they have two problems; firstly, they tend to be lazy on the visual side and secondly, the set still includes several cover versions, I hope they drop these in the New Year – they simply are not needed.

Finally, they now need to go further afield. They've got the music, the following and the debut album behind them . . . now it's time to take the power to the people.

WAYNE PERKINS

HEAVEN
Country Club, Los Angeles

IF LOVERBOY were alive, they'd drop down dead (they *are* alive? Sorry; it's a mistake anyone could have made!) *This* is hard rock. Good, basic, gutsy, ballsy, heavy street-level hard rock, the way it should be, on earth as it is in Heaven. So there's no new ground dug up, but what the hell, the old ground's given a damn good turning over (instead of the usual manure fertiliser job bands like the above mentioned heap on it) and it all comes across as something vital, genuine and *real*.

Oh yeah, talking of real, the earache I left with wasn't a figment of my imagination either – sack the soundman; sounded like he was mixing the show in a garbage disposal, with the volume switched up *so* high it felt like you were in *Ford's* Dagenham plant, only they were hammering the bumper to your skull! – but that's my only complaint.

It's been a year and a couple of line-up changes since Heaven last played LA, in this very same club as a matter of fact, and all they've done is got better. Nowadays, it's a tight little outfit. (Allan Fryer's little outfit *isn't*, I must say – a floppy T-shirt and a floppier, sleeveless black leather jacket. Still the leather pants were pretty dangerous and must have helped a bit in reaching the higher notes. But I digress . . .) Fine stuff.

It starts with a billow of smoke. Kelly breaks through with a nifty little guitar flourish and the lights shine down on the ample form of singer Allan, who grins broadly and launches the first wind-up of the evening. The man's a showman, make no mistake. If he catches someone sitting on their ass, he insults them till they get up and join in; if he sees too many mouths shut, he verbally pokes them until they scream, all the time stomping away on the spot like a rhino on speed and belting out the songs in the same kind of raw, lived-in, no-nonsense power vocals that made Bon Scott and Brian Johnson so rightly famous.

They're probably sick to death of the comparisons with AC/DC, however, being Aussies and all (not to mention having AC/DC's ex-bass player Mark Evans taking over from Mick Cocks on rhythm guitar, and Allan himself having tried out for the job Brian Johnson's now got), yet both are good, basic, slightly-sleazy-but-fun hard rock groups of the sort that (ZZ Top excluded) you rarely get to see on this continent.

But they're their own band, with their own batch of fine songs, some of the best being 'Scream For Me', real join-in stuff, 'Where Angels Fear To Tread', 'Rock School', which features Rod Stewart's saxman doing the honours, and 'In The Beginning'. Not to mention a barely recognisable cover of the Supremes' 'Love Child' (so I won't . . .!) All of it propelled along by muscular drum work from new man John Lalor, ex-Cheetah, and good stuff from bassist Laurie Marlow, Mark and Kelly (good on the visuals too, with them flanking Allan on their knees like some vestal virgins sculpture. Well, kind of . . .)

I like Heaven. They've got a devil-may-care attitude in many ways – don't seem to take themselves as *seriously* as a lot of bands you see on these very boards – but when it comes to the rock, it burns like Hell!

LAURA CANYON

SAMSON
Marquee, London

"SO HERE we are back at the Marquee again," announces vocalist Nicky Moore. The intended irony doesn't quite conceal an edge of weariness in his words. Samson have played this one too many times, been bottom of the second division of Metal bands for too long, they look tired.

Sure, they've sold out the gig again – though given the now strictly-enforced GLC audience limit at the *Marquee*, that doesn't really amount to a hill of beans. There's plenty of room to wander about, sidle up to the bar or play the machines. What you're unlikely to find yourself doing, however, is starting up any kind of conversation once Samson have plugged in and cranked up. An appalling booming bass resonance swamped the sound near the front, while guitarist Paul Samson laboured with the murkiest guitar noise I've heard in a month of gigs.

Looking like a mini-Meat Loaf, Nicky Moore has a powerful voice, though a somewhat limited range, and a pleasing onstage demeanour. But the principal redeeming feature throughout the set was Pete Jupp's crisp, imaginative drumming. He reminded me in places of Cozy Powell, though he's actually much better than Powell technically.

A succession of mid-paced workhorse Metal grinds were brightened only by Jupp's energetic and thoughtful contributions. 'Danger Zone', 'Losing My Grip' and 'Running Out Of Time' were all in this uninspired vein, while 'Don't Get Mad' featured the first hint of an interesting chord sequence only to end up swamped by an excruciatingly *clichéd* wah-wah solo from Samson. 'Vice Versa' started out with an interesting bluesy feel, but lost its way through an unwieldy tempo change in the arrangement. The Zeppelinesque 'Front Page News' had something approaching a melody, but it was getting close to the end by then.

Visually, the band is OK, though Samson and bassist Chris Aylmer take themselves far too seriously leaving Nicky Moore's pounding and stomping and Pete Jupp's elegant stick-twirling and cymbal stabs to grab the attention. The worst feature was the presence of some bozo from the audience who stood on the front of the stage right next to Moore's mike stand for the entire performance. Why he wasn't ushered off is beyond me.

Still, by the time of the encores he was lost amidst a general invasion of the stage. One headbanger managed to knock Samson's guitar way out of tune, and dissonance was added to distortion for the closing number, ZZ Top's 'Tush'.

With ZZ Top themselves only recently departed from the country, I was reminded of how unsatisfactory it is to encounter an oily rag when you really want the mechanic.

DAVID SINCLAIR

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DRILLER KILLER

ROD STEWART called him 'The Dentist'. "Too many fill-ins," he used to say, tapping his teeth with a significant gesture. It was just Rod's way of extracting the mickey from one of rock's heaviest and most highly prized drummers. For Carmine has a way of upstaging even the biggest superstars, as Ozzy Osbourne may have noticed on his tour late last year. Carmine is just so good, be it as a crowd-pleasing drum soloist, a rock-steady tower of power behind a band, or even as a singer whose range often exceeds the supposed front man. But, because he doesn't *look* like a star, with rough hewn rather than finely chiselled features, he often has to bite the bullet and allow more sparkling talents to take the limelight.

When Ozzy introduced Carmine during the shows at Hammersmith, there was a strangely blank response from the audience. The new wave of denim 'n' leather-clad fans had obviously barely heard of him, yet here was the man who inspired the great John Bonham, who has been blasting out heavy rock since the days of Vanilla Fudge and whose name has been revered amongst British musos for years. And Ozzy fans soon found out why Carmine is treated with such respect by his employers.

Jeff Beck was one of the first to snap up Carmine's services after the break up of Vanilla Fudge. They formed Beck, Bogert and Appice, one of the great post-Cream heavy trios, whilst later Carmine led his own bands – Cactus and the ill-fated KGB. Then he worked with Rod for several years.

Despite Rod's griping about 'fill-ins', Carmine is a master at holding together a steady beat. He's always gone for a big sound and played *Ludwig* drums, favouring huge, echoing tom toms and king-sized bass drums, hitting them with ferocious violence and machine-like precision.

It's a sound that has gone in and out of fashion, but now – with his hair dyed a rather unnatural looking red – he's back as king of the brash drum-ravers, and enjoying himself thoroughly with Ozzy's band. He'd felt the need to get back down to earth after his years playing 'Do You Think I'm Sexy?' behind the phantom bottom-wiggler. Certainly, his younger brother Vinnie has been grabbing the headlines as the hot new Heavy Metal drummer back home in America of late. Ironically, Vinnie used to be with Black Sabbath, playing all the old numbers like 'Paranoid'; now Carmine is playing that very tune with Ozzy. . .

Carmine is proud of his brother's success, liking to feel he inspired him to play. And certainly Appice the elder has done his best to help other drummers, producing a succession of tutor books on how to play heavy rock and going round the country organising drum battles and clinic sessions.

He is a drum fanatic and, like most Americans, applies a business-like attitude towards his activities. He even has his own manager to make sure he gets the best deals – a wise move in a cut-throat business where even a man of his reputation can get elbowed out. Indeed, he's pretty tight-lipped about his split with Rod, though the break at least gave him the chance to organise a new band, DNA, with guitarist Rick Derringer.

They cut a selection of violently powerful tracks for a *Polydor* album ('Party Tested') which will be released soon. It's probably the best thing Carmine has done on his own, having, what he calls, a 'street gang' sound i.e. lots of shouted vocals, blasting riffs and a sort of punk-disco feel on cuts like 'Party Tested' and 'Intellectual Freedom For The Masses'. It's all very peculiar and could possibly spark the solo breakthrough that has eluded the energetic Mr Appice all these years.

I met him while he was in London with Ozzy and, after recoiling from the spectacle of his glowing, luminous hair, found him as cheerful, direct and full of plans and schemes as ever. So, how had he come to be playing with the Ozz?

"Oh, I heard back in September he was having trouble with the drum tracks on his album. A friend of mine – who actually got Jake E. Lee the guitarist for him – said I should call him."

There were various missed phone calls until they finally tracked each other down. Carmine was in France at the time demonstrating *Mattel* Synsonic drums. . .

"Ozzy wanted me in the band and I'd been looking to get back into Heavy Metal anyway, after playing with Rod. I did some work with Ted Nugent last year – a 65-show tour of the States. I was getting back into the groove. I probably played more drums on that tour with Ted than I'd done in five years with Rod. I got Heavy Metal under my skin again. This is what I wanna do!"

Carmine met Ozzy in London for talks, though they'd first met back in 1970 when Black Sabbath supported Carmine's band Cactus.

"In fact, there was a big Black Sabbath/Cactus fight and the bouncers had to keep the bands apart. That's how we met. Anyway, I went to see Ozzy because he wanted to find out where my head was at." (Firmly between his shoulders one trusts!)

Ozzy wanted a drummer who could take new ideas, so Carmine excitedly told him about his new solo with glowing sticks.

"I'm not against those kind of ideas. If someone wants me to play a solo while riding on a dinosaur, I'll do it. I'll swing from the gong stand or run around the stage with wireless synsonic drums. Any kind of madness. And Ozzy said: 'Yeah – that's just what I want!' "

While all this was going on, Carmine got himself divorced and remarried within the space of a few days. While he was on honeymoon Ozzy called to ask him to do his new album ('Bark At The Moon').

"It was flattering, of course, but at the time I didn't want to do an album. That year, I had already done a DNA album, and another one for Vanilla Fudge. I was fed up with recording and just wanted to go out on tour. So, instead, I helped him re-mix the album, keeping the original drum tracks by Tommy Aldridge but beefing up the drum sound. Originally, it was really terrible and I don't know why. Tommy's a good drummer, but on the bass drum track there was a lot of cymbals. Then I came to England and did the 'Bark At The Moon' video."

In between all his flying around the world, Carmine managed to fit in a unique 'drum clinic' where drum fans and top players were able to get together to trade ideas and show off their styles. This one was in Knoxville, Tennessee, and brought together jazzmen Tony Williams and Louis Bellson as well as Simon Phillips and Carmine himself. It lasted for three days during which the latter hammered his new *Slingerland* drum kit for hours on end, preparing himself for just a few days rehearsal with Ozzy's band back in London.

"I got myself a beautiful new drumset for the tour. Everything is colour co-ordinated with black bass drums. I switched to *Slingerland* because *Ludwig* stopped doing all the customised stuff that I needed. I wanted to go back to playing thin, three-ply shells again, because they are so much *louder! Ludwig* couldn't make them for me, but *Slingerland* could, and I wanted to stay with an American company. So they made me a gorgeous set of black drums with brass hardware. And they made me another set in what's called Violin Red. So I mixed 'em up and now have black bass drums and red tom toms. I wear the same colour clothes – even my hair is black and red!

"I have microphones inside the tom toms and you can plug right into the drum. And I can plug a syn drum into them, so I can be either acoustic or electronic. I also use a wah-wah snare drum – five and a half inches deep with a brass shell, fitted with black chrome. I look at my drums and go: 'Wow – they look good!' My brother is with Ronnie Dio now and he's using *Slingerland* as well."

I remember when Carmine first announced that he had a kid brother who had taken up the drums.

"Yeah, I know. And now he's playing the same gigs I'm playing! But it's good to see. He's come a long way and he's a great drummer. Maybe one day we'll do an album together. The great drum album - finally.

"Most of the time, though, we are both so busy. Vinnie's been recording with Ronnie Dio and I've been doing my drum battles. But when Vinnie was a kid, he used to listen to all my records and read my drum books. I noticed he had talent when he was just nine years old. He'd say: 'Listen to this!' and start playing heavy duty rock beats. He taught himself. So we sent him to a teacher and by the time he was 13 he was amazing. By the time he was 17 he was playing with Rick Derringer, and he even played with John Lennon on a TV show in LA. He got well known very quickly. He's powerful, heavy and has great chops."

Meanwhile, Big Brother has been getting his heavy chops back into shape with Ozzy. How does he get on with the famed bat-chewer?

"Oh, he's great. He's not like other guys I've worked for, like Rod Stewart, who thinks he's God. Ozzy stays in the same hotels as us and travels on the same bus. He's legitimately one of the boys. There's only five of us, whereas with Rod there was always eight or nine and the attention was always on him"

On the Ozzy tour, Carmine played his solo on 'Journey To The Centre Of Eternity', before going into 'Iron Man' and using the gong stand to swing on.

"I started doing that with Ted Nugent while he was delivering a long and boring rap to the kids. I used to swing on the stand, using it as monkey bars. It was good exercise during the show!

"Really, the only freedom a drummer has these days is in Heavy Metal. The whole jazz-rock scene died real quick, and you can play more drums in Heavy Metal than in any other kind of music that's around today.

"I did a tour with Rick Derringer and that led to our DNA album which is a kind of Heavy Metal dance music with a lot of electronic stuff. I'm a heavy drummer but I'll use drum machines. It didn't start out as a concept, but we did want to take the new electronic stuff, add it to older style rock and see what happened. We found a new music style, just by accident. So Derringer and Appice became DNA – get it?

"I'll be playing with Ozzy for the next few months but when we get the DNA album going, maybe we can come to England to play and then go on to Europe and Japan. But it's almost impossible these days to tour unless you're a major headliner because it costs so much."

KILLER KWARTET

CHRIS WELCH takes some stick from CARMINE APPICE, drummer with the Ozzy Osbourne band. (Pic Ross Halfin).

KILLER RIFF!

Instrument news and reviews by Max Kay

NEWS

■ IF YOU don't already have a 1984 calendar, a company by the name of **Domino** is offering a vintage guitar calendar featuring such models as the 1960 **Gibson Les Paul Standard**, the 1957 **Fender Stratocaster**, the **ES 335** dot fretboard, plus nine other guitars. It costs £7.50 (inc p+p) and can be obtained from **Domino, 70 Marsh End, Primrose Hill, Kings Norton, Birmingham.**

■ A BRAND new company called the **Bass Centre** has just been formed. Previously trading as **Bassmate**, they've now joined forces with **Soundwave Of Romford**, England's other bass specialists and are operating at the old Bassmate premises which have been expanded to create the Bass Centre. They can be contacted on **01-265-1567, 131 Wapping High Street, London E1** (near London Bridge).

■ **OBERHEIM** HAVE produced a set of new voice cards that encompass electronic percussion sounds, such as the **Simmons** tom-tom, for their **DMX** drum machine. The baby DMX, incidentally, is now available with sync-to-tape facility.

■ **THE FLOYD ROSE TREMELO SYSTEM** as used by **Eddie Van Halen** can now be ordered through **EFR Ltd**, on a *pro-forma* basis, meaning you send the cash before receiving the goods. Waiting time currently stands at around 8-10 weeks. The price is £197.50 (inc. p&p but *excluding* fitting) and can be obtained from EFR at **1 Blythwood Rd, London N4 4EU.** Alternatively phone them on **01-272-2828.**

■ THERE ARE three new digital delay units on offer this month. The first is the **Boss DE 2000**, with a 640 millisecond delay, and a trigger input at the rear enabling you to use a **Drumatix**, for instance, to trigger off the echo repeats. The price is £399.

Next is the **Roland SDE 3000**, with eight programmes and a delay time of 4.736 seconds. The cost is £799.

The Roland **SDE 1000** meantime retails at £399, has four programmes, and a 1.5 second delay.

■ THE **YAMAHA R1000 DIGITAL REVERB** is a mono operation with four pre-set delay modes and a built-in parametric EQ. This rack mounting unit (price £493) is available from the **London Rock Shop, 01-267 5381.** They also stock the above trio of delay units.

■ THE **BOSS HC-2 HAND CLAPPER** (price £65) features a sensitivity control to alter the amount of clap effect available when you tap the blue pad at the front. The tone can then be varied by attenuating the 'dry' potentiometer which offers a dry sound. Alternatively a crisper sound is obtained by rotating the pot. Finally, a third potentiometer marked 'hall' will add echo or reverberation, giving the sound of automatic gunfire, not unlike the tone you'll hear on the intro to the recent **Rolling Stones** single 'Undercover Of The Night'.

An input jacksocket is provided at the rear of the Boss HC-2 Hand Clapper, so these effects can be triggered from an external sequencer.

REVIEWS

■ THE **BOSS HM-2 HEAVY METAL PEDAL** is a real boon to any self-respecting headbanger. All in all it's the 1984 version of the fuzz pedal although far cleverer, offering more control over distortion than has been possible in the past and it possesses a far greater dynamic range.

There are four controls on the HM-2, covering all levels to attenuate the balance between the normal and effects sounds, and a distortion pot to alter the sustain and depth of the distortion. Added to that you'll find another pair of potentiometers – one to boost high frequencies, the other to boost low ones.

Some incredibly creamy, clear and throaty sustains can be obtained by judicious use of these pots. Verdict? At only £49 it's a bargain.

■ UNLIKE IT'S competitor, the **Tom Scholz Rockman**, the **Boss HA5 Play Bus** (£175) comes with a complementary stereo microphone/headset, enabling you to warble along (and more importantly to hear yourself do it) whilst giving alternative stick to your eardrums *via* a guitar.

Features include a power switch, red LED mode indicator, normal/overdrive. and short delay/chorus settings. Sliding faders are provided for gain/drive, volume, bass, treble, microphone volume, plus chorus rate and depth controls.

On top of that there's a facility to connect two pairs of headphones.

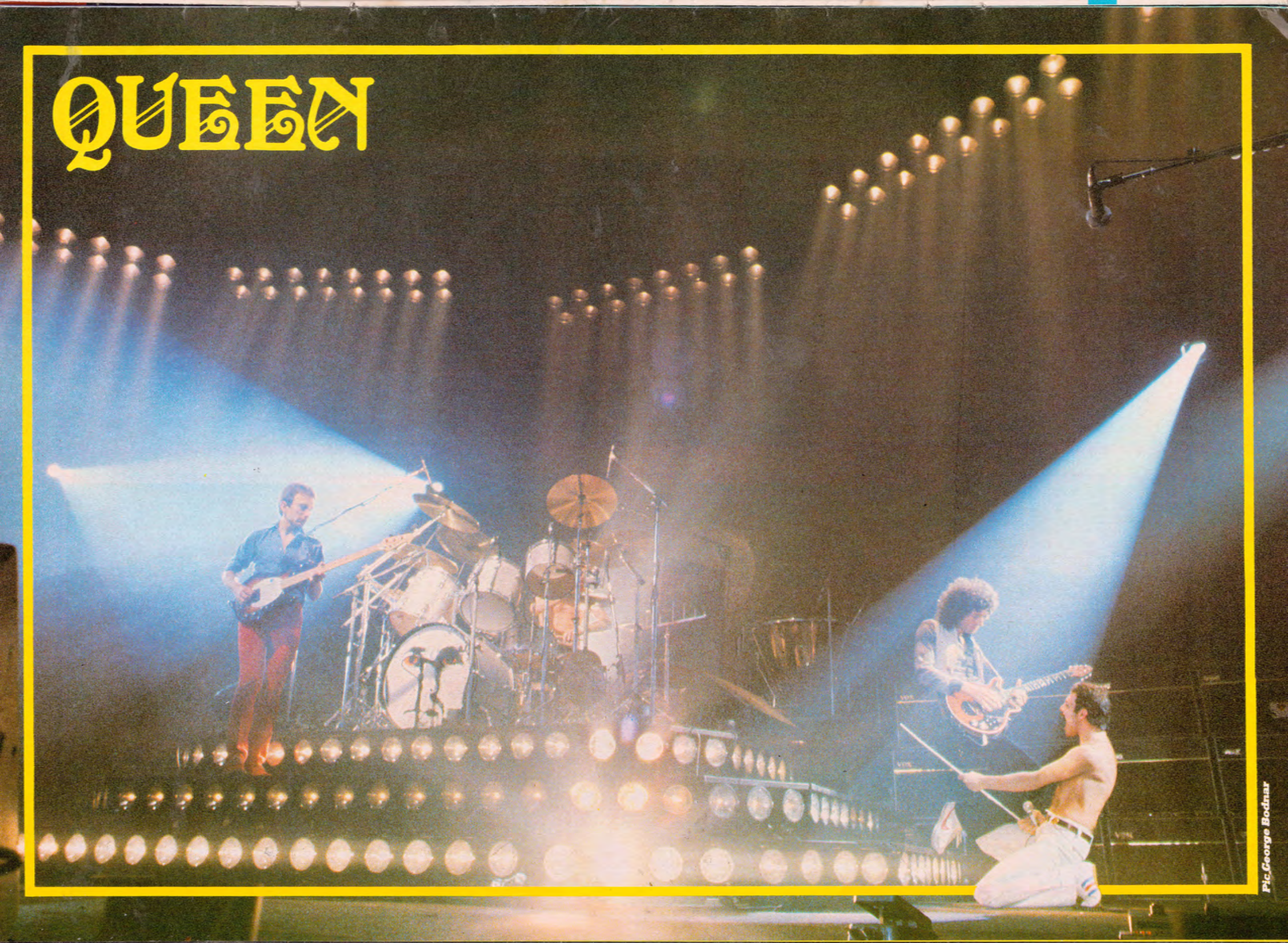
The Boss HA5 is blessed with a 'P-Bus jack' enabling two people who each own one of these machines, to play simultaneously. Other slightly less important specifications include a DC 9 volt jack for connection to an AC mains adaptor, an input jack in which to insert your axe, another to insert a Boss **RH-IIM** microphone/headset, and finally, a 'cassette-in jack' for recording purposes.

The possibilities are phenomenal with this studio quality sound. You can use your HA5 as a practise facility or a recording facility. You can even use it onstage.

The Boss HC-2 Hand Clapper

The Boss HM-2 Heavy Metal Pedal

QUEEN



Pic. George Bodnar

MICHAEL SCHENKER

KATE KESTREL

Pics Ray Palmer

BLONDES HAVE MORE FUN!

WHETHER YOU'RE up in the air or out on stage, you can't beat a *Kerrang!* sweatshirt for warmth, klass and comfort.

High-flyin' Terrahawk gal Kate Kestrel is obviously dressed to kill as she prepares to do battle with Zelda's hordes in *Kerrang!* kolours, while Michael Schenker uses his sweatshirt as a means of propping up a passing wall.

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KOMMENT!

The get-it-off-your-chest kolumn.

A ROCK rag such as *Kerrang!* is, by nature, both subjective and personal. After all, who has the monopoly on judging musical merit? Not me for sure, but if there weren't those willing to air their views for public consumption, boy would it be boring!! Komment is the be all and end all in this business, we all thrive on discussion and debate, on agreements and disagreements. You should see the *Kerrang!* office in the throes of heated argument – white heat!

My opening shot for *Komment* concerns a point I've repeatedly raised during my time with the paper i.e. the lack of space given over to the greatest HM boogie band ever to work out a 12-bar – Foghat! Give me your written feedback, but even early Quo and AC/DC pale into poxy piffle when set alongside this band's most drastic plastic. Aural excess of the finest ilk, good 'n' loud, good-time, beer-swilling sing-songs, Foghat could really move me with their deft capturing of the essence of a style.

From '72 to the present day the band have been knocking 'em dead without raising a murmur in Blighty . . . despite the fact that guitarist/vocalist 'Lonesome' Dave Peverett and drummer Roger Earl, the nucleus of the outfit, are both fully fledged Brits. It's enough to bring a tear to your eye, but if I can offer just three of the 'Hat's 13 albums for consumption then I'm sure whistles will be whetted!

First, there's '74's 'Energized', high on energy, low on finesse and classic rockaboogie. 'Wild Cherry', for example, an ode to the more rampant females on this earth, is one of the greatest gonzoid moments in rock 'n' roll and you also get a killer cover of 'That'll Be The Day'. These two alone should be enough to make you snap this one up.

Then you may care to sample 'Night Shift', featuring the classic line-up of Peverett, Earl, guitarist Rod Price and bassist Craig MacGregor. '76 ws a hot summer but never as hot as this album, containing seven outrageous songs that will never be bettered within the genre! If you ain't never been bulldozed by 'Don't Run Me Down', 'Burning The Midnight Oil' or 'Night Shift' then you've never heard the phrase 'lobotomised and loving it!'

Finally, sink your teeth into 'Foghat Live!' An inspired title for an inspired album, boasting six lengthy, sickeningly marvellous stunners that will surely open your eyes to this class act.

Boogie boys are weaned on Quo and AC/DC and when they grow up they discover Foghat! Nice 'n' controversial! Over to you! HOWARD JOHNSON

Foghat's 'Lonesome' Dave Peverett: for adults only .

SINGLES

1	—	GIVE ME MORE TIME **Whitesnake** (Liberty)
2	2	MARGUERITA TIME **Status Quo** (Vertigo)
3	8	BIRD OF PARADISE **Snowy White** (Towerbell)
4	5	TOO LATE FOR LOVE **Def Leppard** (Vertigo)
5	1	MY OH MY **Slade** (RCA)
6	4	BARK AT THE MOON **Ozzy Osbourne** (Epic)
7	—	RAZOR'S EDGE **Meat Loaf** (Epic)
8	3	METAL HEALTH/CUM ON FEEL THE NOIZE **Quiet Riot** (Epic)
9	6	BLACK FUNERAL **Mercyful Fate** (Music For Nations)
10	9	SHARP DRESSED MAN **ZZ Top** (Warner Brothers)
11	7	IN THE MOOD **Robert Plant** (Esparanza)
12	19	A ZOO **Hawkwind** (Flicknife)
13	21	LICK IT UP **Kiss** (Vertigo)
14	—	LOVE IS A BATTLEFIELD **Pat Benatar** (Chrysalis)
15	12	OH WELL **McCoy** (Legacy)
16	10	TAKE ME AWAY **Blue Oyster Cult** (CBS)
17	—	JUMP Van Halen (Warner Brothers)
18	11	MIDNIGHT IN TOKYO **Y&T** (A&M)
19	17	STAR FLEET **Brian May & Friends** (EMI)
20	14	A CRY IN THE NIGHT **Virgin Steele** (Music For Nations)
21	25	BLONDIE GIRL **Earthshaker** (Music For Nations)
22	—	FREEBIRD **Lynyrd Skynyrd** (MCA)
23	15	SOMETHING SPECIAL **Emerson** (Neat)
24	15	A MESS OF BLUES **Status Quo** (Vertigo)
25	18	KRAZY KUTS **Rox** (Music For Nations)
26	—	EAT THE RICH **Tysondog** (Neat)
27	16	MONKEY ON YOUR BACK **Aldo Nova** (Portrait)
28	20	RAINBOW IN THE DARK **Dio** (Vertigo)
29	13	ROCK ME **Heavy Pettin** (Polydor)
30	22	MOTORWAY CITY **Hawkwind** (Flicknife)

Compiled by MRIB

ALBUMS

1	1	BARK AT THE MOON **Ozzy Osbourne** (Epic)
2	3	THE AMAZING KAMIKAZE SYNDROME **Slade** (RCA)
3	6	METAL HEALTH **Quiet Riot** (Epic)
4	7	BALLS TO THE WALL **Accept** (Lark)
5	4	BACK TO BACK **Status Quo** (Vertigo)
6	5	ELIMINATOR **ZZ Top** (Warner Brothers)
7	11	THE REVOLUTION BY NIGHT **Blue Oyster Cult** (CBS)
8	2	MELISSA **Mercyful Fate** (Music For Nations)
9	8	LIFE **Thin Lizzy** (Vertigo)
10	21	MIDNIGHT MADNESS **Night Ranger** (MCA)
11	RE	PYROMANIA **Def Leppard** (Vertigo)
12	14	McCOY MINI LP **McCoy** (Legacy)
13	12	HOLY DIVER **Dio** (Vertigo)
14	16	LICK IT UP **Kiss** (Vertigo)
15	10	LIVE IN AMERICA **Starz** (Violation)
16	25	ONE FALSE MOVE **Harlequin** (Heavy Metal America)
17	—	TOUR DE FORCE **38 Special** (A&M)
18	—	NO PAROLE FROM ROCK 'N' ROLL **Alcatrazz** (Rocshire)
19	29	BORN IN AMERICA **Riot** (Quality)
20	26	COURT IN THE ACT **Satan** (Roadrunner)
21	9	90125 **Yes** (Atco)
22	24	SUBJECT **Aldo Nova** (Portrait)
23	13	STAR FLEET PROJECT **Brian May & Friends** (EMI)
24	15	CUT LOOSE **Paul Rodgers** (Atlantic)
25	32	FRIENDS OF HELL **Witchfinder General** (Heavy Metal)
26	—	SHOW NO MERCY **Slayer** (Metal Blade)
27	—	WALK INTO LIGHT **Ian Anderson** (Chrysalis)
28	17	BAT OUT OF HELL **Meat Loaf** (Epic)
29	36	HEADING FOR A STORM **Vandenberg** (Atco)
30	20	MEAN STREAK **Y&T** (A&M)
31	33	EARTHSHAKER **Earthshaker** (Music For Nations)
32	18	ZONES **Hawkwind** (Flicknife)
33	19	LETTIN LOOSE **Heavy Pettin** (Polydor)
34	23	THE TEXT OF FESTIVAL **Hawkwind** (Illuminated)
35	34	STREETS 1ST **Streets** (Atlantic)
36	27	KILLER DWARFS **Killer Dwarfs** (Attic)
37	30	FLICK OF THE SWITCH **AC/DC** (Atlantic)
38	31	TURN IT UP **Mama's Boys** (Spartan)
39	—	ACES **Jonah Koslen & The Heroes** (Ransom)
40	38	ALPHA **Asia** (Geffen)

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PLAYLIST

Malcolm Dome
'HAIL TO ENGLAND' Manowar (Music For Nations)
'DEFENDERS OF THE FAITH' Judas Priest (CBS)
'PLAY DIRTY' Girlschool (Bronze)

Dante Bonutto
'DEFENDERS OF THE FAITH' Judas Priest (CBS)
'HAIL TO ENGLAND' Manowar (Music For Nations)
'EDGE OF SUNDOWN' Danny Joe Brown (track from 'Danny Joe Brown & The Danny Joe Brown Band' on Epic)

Howard Johnson
'DO IT ANYWAY' Buxx (demo)
'CHANNEL' Channel (advance tape)
'CROSS-EYED MARY' Iron Maiden (EMI 45 B-Side)

Paul Suter
'HELLION' Hellion (Music For Nations)
'METAL QUEEN' Lee Aaron (Attic)
'HONEYMOON SUITE' Honeymoon Suite (WEA pre-release)

IMPORT ALBUMS

1	BALLS TO THE WALL **Accept** (Lark)
2	MIDNIGHT MADNESS **Night Ranger** (MCA)
3	LIVE IN AMERICA **Starz** (Violation)
4	NO PAROLE FROM ROCK 'N' ROLL **Alcatrazz** (Rocshire)
5	COURT IN THE ACT **Satan** (Roadrunner)
6	SHOW NO MERCY **Slayer** (Metal Blade)
7	HEADING FOR A STORM **Vandenberg** (Atco)
7	HEADING FOR A STORM **Vandenberg** (Atco)
8	STREETS 1ST **Streets**
9	ACES **Jonah Koslen & The Heroes** (Ransom)
10	MANIAC **Acid** (Giant)

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KERRANG!

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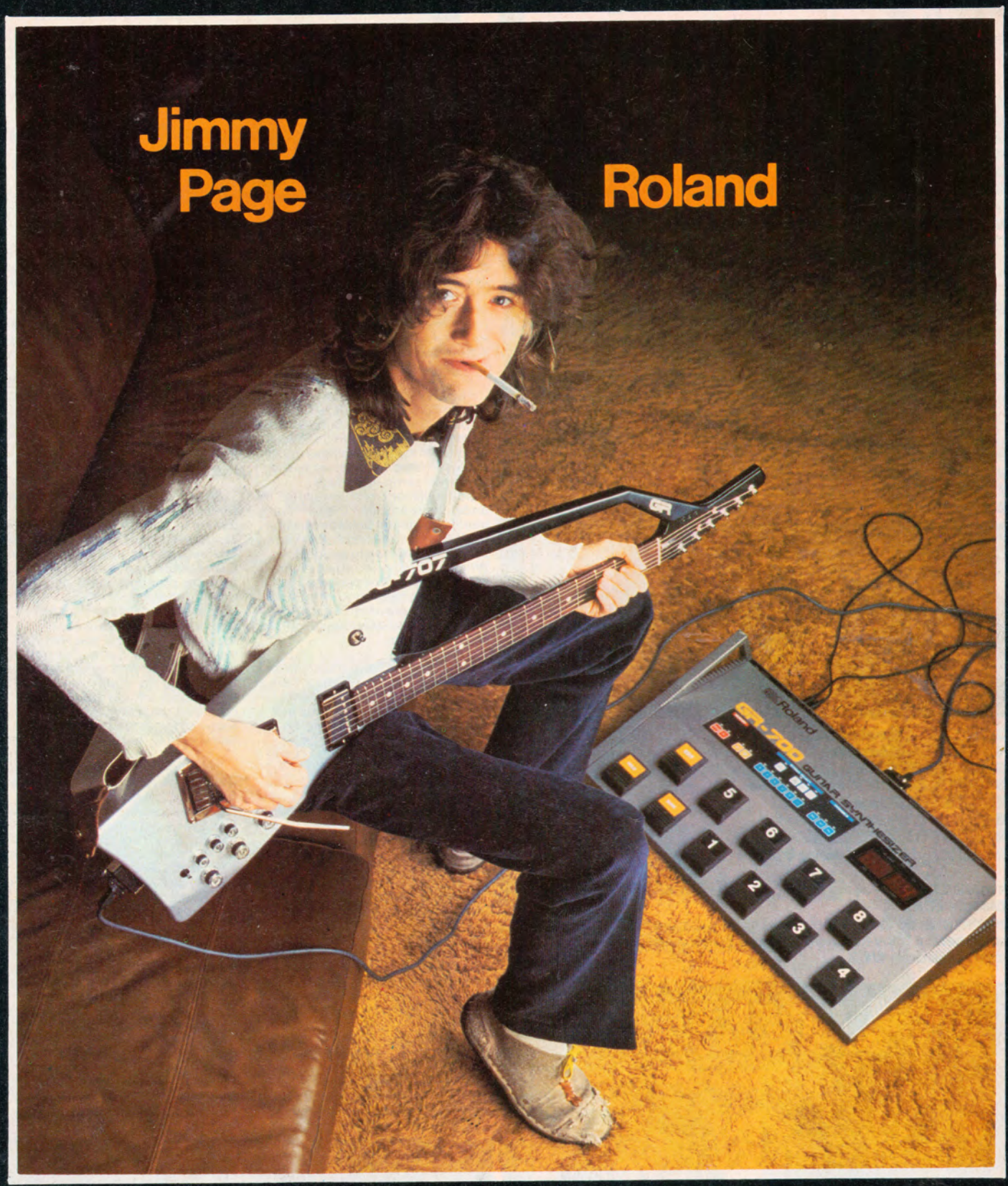

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